carljungdepthpsychologysite.blog

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1. 2021

1.1 September

Soul: I see Salome at your side, freed from the human symbol. (2021-09-01 04:17)

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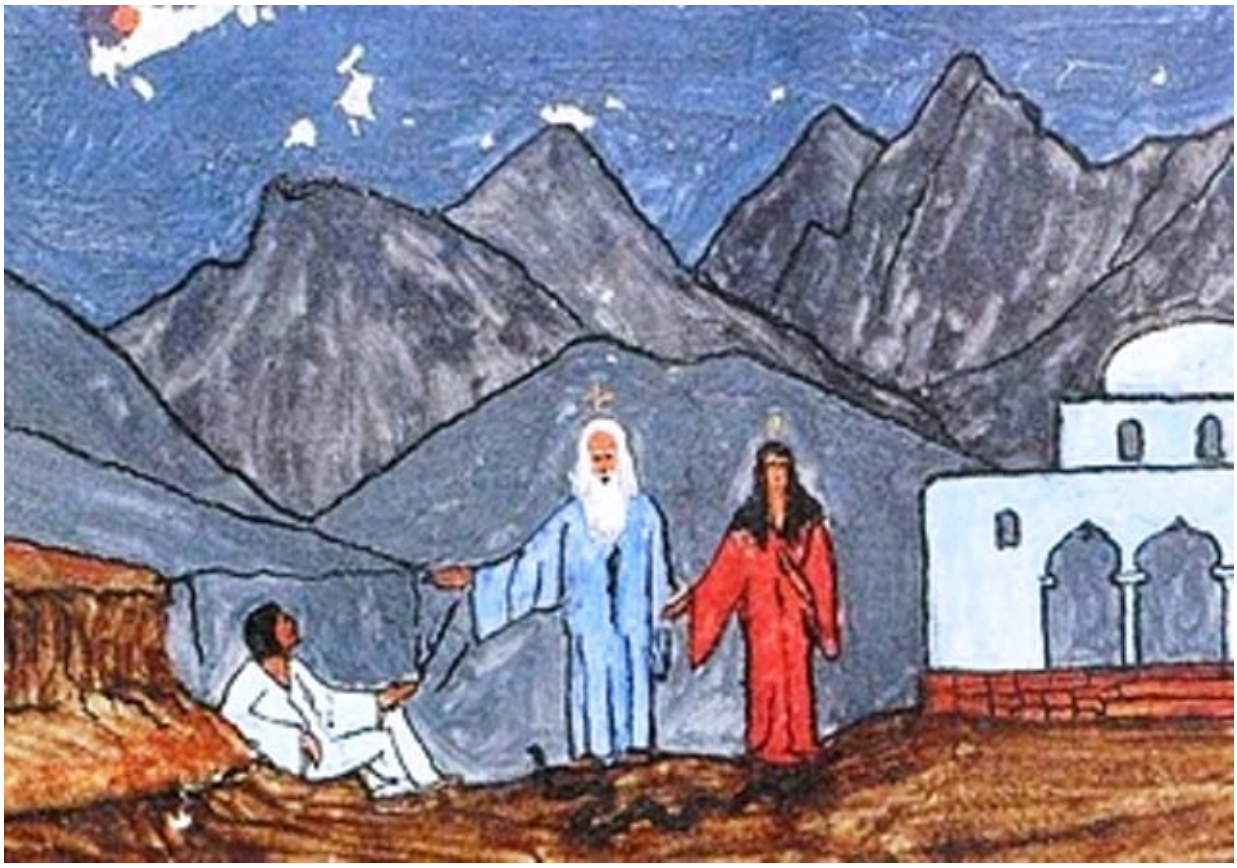

[1]Black Books

1. VII. 18. III

Jung: If my work is to succeed and if everything is to reach its fulfilment, I must always submit myself first to you, my soul, so that you draw me toward that place where the God lives. I am overly caught up in the impression of the solar world, therefore you must draw me to the other side, which you see.

Therefore tell me what you are looking at.

Soul. I see Salome at your side, freed from the human symbol.

I. What does she want?

S. She stands questioning or begging- I don't know. Tell me, Salome, why are you standing there and what are you waiting for?

Salome. I am still not detached from this man, since he continues to force a question on me-or cast a spell-I never have questions or doubts-so he has bewitched me!

I suspect Philemon's cunning behind this. Someone release me.

S. What question did he cast on you?

Sal. The question of my mystery. I have no mystery-pleasure and the sensation of pleasure-what's that for a mystery?

That is only a happening and nothing more. It is the devilish guile of Philemon to let me sense a mystery behind this.

It is certainly Philemon who hatched this thought, and not this man.

How could a man come to a such a thought? Pleasure is the sensation of pleasure and nothing further.

Why should there be a mystery behind this? Why does this man ask me about a mystery behind this?

Who gave him this crazy thought? Who goaded him to the impertinence to ask me such?

To attribute such a crazy thought to me? Who other than Philemon?

Only his evil art can produce such thoughts that stick to one like a robe of Nessus.

But I have no mystery, it is madness to ask me about mysteries, impertinence, cruelty.

There is nothing behind sensation, no mystery, nothing beyond or within it.

It is sensation alone-yes, laugh at my tears-sensation is sensation, pleasure is pleasure, displeasure is displeasure and nothing further.

I do not want there to be a mystery within it-that is a disgusting, crazy thought, dirty and stupid.

I. My soul, tell me, why does Salome get upset? Is it so terrible that a mystery could lie behind pleasure?

S. Don’t you notice that Salome goes against morality?

She is in her manner pure pleasure, pure sensation, with no thought, dirtied by no mystery-that is her ideal.

You have offended her moral sense, you have even undermined it, since doubt no longer leaves her.

Sal. Sensation is pure. Why do you want to mix in a mystery and muddy clear water with it?

S. But yet you see, Salome, that the thought that a mystery could lie behind pleasure has bewitched you and will no longer let you go.

Why have you been seized by this thought?

Truly only because something in you came to meet it. What came to meet it? Truly the same thought that lay ready in you.

Sal. That can’t be true, since I don’t even think.

S. That doesn’t stop it thinking in you.

Sal. Do you also think that there is a mystery hidden behind pleasure?

What sort of mystery? Should I possess a mystery? Not a bad idea.

I. Tell me, my soul, does Salome really not know the mystery or does she dissemble?

S. Naturally, she doesn’t know it, since she herself is the mystery.

Sal. What are you saying? That I am myself the mystery? How can I know myself? Does pleasure know itself?

S. And yet you have already betrayed your mystery to us.

You are the mystery that stands behind all pleasure, the soul, that touches the earth, you, my sister, who embraces matter, who makes the unsayable experiential.

My love belongs to the eternal images, your love to eternal matter. Ka is your father, Philemon my father.

So the veil, that deceptively hid the truth, dissipated the mist and created a thousand blind alleys, is rent.

Recognize yourself as soul, renounce the purity of your pleasure, you yourself are its impurity, its blending, its mystery.

Pleasure contains the eternal meaning, as the image contains the eternal pleasure. Are my images pure?

I believed so and have forgotten it. My images breathe the pleasure of the world.

And your pleasure gives birth time and time again to the eternal images. Is the deaf pure blue of the sky purity?

No, it is blue, because you see matter. What would the crystalline clarity of water be, if you didn't see the water?rr7 Only emptiness is pure.

Pure pleasure is empty and would therefore be no pleasure.

A pure image would be empty and would therefore be no image. Since an image always portrays something.

Pleasure wants image in eternity and image wants pleasure in eternity.

Sublime one, the 4 ways are accomplished, the 4 sufferings have been fulfilled borne, the 4 joys are fulfilled fulfilled, the offering to the Gods of the 4 winds have been prepared. The final work is accomplished: Salome became sighted.

The 4 winds rise up to you, the 4 streams flow to you.

The time has come where you alone speak, you God of all true and false Gods, you being of all non-being. We are silent and await your speech.

I. I feel fear. Who will speak? From which depth or height, from which area of heaven or earth will the voice come?

S. Do not worry. A choir speaks like one voice and the voice like a choir.

<l>A:The one voice of all beings speaks in you. The sun of all suns shines in you. You go the way of all ways, alone with all.

I. My soul, this is hardly to be borne.

S. Be silent, do not resist.

Phanes. This way shall lead out into the land of men, an assignment.

The mystery of the summer morning, the happy day, the completion of the moment, the fullness of the possible, born from suffering and joy, the treasure of eternal beauty, the goal of the 4 paths, the spring and the ocean of the 4 streams, the fulfilment of the 4 sufferings

and of the 4 joys, father and mother of the Gods of the 4 winds, crucifixion, burial, resurrection, and man's divine enhancement, highest effect and non-being, world and seed, eternity and rime instance, poverty and abundance, expansion, death and the rebirth of God, borne by eternally creative force, resplendent in eternal effect, loved by the two mothers and sisterly wives, ineffable pain-ridden bliss, unknowable,
unrecognizable, a hair's breadth between life and death, a river of worlds, canopying the heavens-I give you the love of men, the opal jug of water; he pours water and wine and milk and blood, food for men and Gods.

I give you the joy of suffering and suffering of joy.

I give you what has been found: the constancy in change and the change in constancy.

The jug made of stone, the vessel of completion. Water flowed in, wine flowed in, milk flowed in, blood flowed in.

The four winds precipitated into the precious vessel.

The Gods of the four heavenly realms hold its curvature, both the mothers and both the two fathers guard it, the fire of the North burns above its mouth, the serpent of the South encircles its bottom, the spirit of the East holds one of its sides and the spirit of the West its other side.

Forever denied, it exists forever.

Recurring in all forms, forever the same, this one precious vessel, surrounded by the circle of animals, denying itself, and arising in new
splendor through its self-denial.

The heart of God and of man. It is the One and Many.

A path leading across mountains and valleys, a guiding star on the ocean, in you and always ahead of you.

Completed, indeed truly completed is he who knows this. Completion is poverty. But poverty is means gratitude. Gratitude is love. The Black Books, Vol. VII, Page 190-193

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=MT5VA0X60QWW&dchild=1&keywords=jung+black+books&qid=1609932878&sprefix=ju

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Basilides was a Christian philosopher in Alexandria in the first part of the second century. **(2021-09-01 04:20)**

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[1]Black Books

The following six paragraphs were replaced in LN by

"Then Philemon lifted his voice and taught them, saying (and this is the first sermon to the dead)" (p. 508).

Jung’s calligraphic and printed versions of the Sermones bear the subheading "The seven instructions of the dead. Written by Basilides in Alexandria, where the East touches the West.

Translated from the original Greek text into the German language."

Basilides was a Christian philosopher in Alexandria in the first part of the second century.

Little is known about his life.

His teachings present a cosmogonic myth.

Only fragments of them have survived, and none in his own hand.

For the extant fragments and commentary, see Layton, The Gnostic Scriptures, pp. 417-44.

According to Charles King, Basilides was by birth an Egyptian.

Before his conversion to Christianity, he "followed the doctrines of Oriental Gnosis, and endeavoured to combine the tenets of the Christian religion with the Gnostic philosophy . . ..

For this purpose he chose expressions of his own invention, and ingenious symbols" (D. King, The Gnostics and their Remains [1864], pp. 33- 34).

According to Layton, the classical Gnostic myth has the following structure:

"Act 1The expansion of a solitary first principle (god) into a full nonphysical (spiritual) universe.

Act II. Creation of the material universe, including stars, planets, earth, and hell.

Act III. Creation of Adam, Eve, and their children.

Act IV. Subsequent history of the human race" (Layton, The Gnostic Scriptures, 13).

Thus in its broadest outlines, Jung's Sermones is presented in a form analogous to a Gnostic myth.

Jung discusses Basilides in Aion.

He credits the Gnostics for having found suitable symbolic expressions of the self and notes that Basilides and Valentinus "allowed themselves to be influenced in a large measure by natural inner experience.

They therefore provide, like the alchemists, a veritable mine of information concerning all those symbols arising out of the repercussions of the Christian message.

At the same time, their ideas compensate the aysmmetry of God postulated by the doctrine of the privatio boni, exactly like those well-known modern tendencies of the unconscious to produce symbols of totality for bridging the gap between consciousness and the unconscious" (CW 9, pt. 2, § 428).

In 1915 , he ·wrote a letter to a friend from his student days, Rudolf Lichtenhan, who had written a book, Die Ojfenbarnng im Gnosticis ju(1901).

From Lichtenhan's reply, dated November II, it appears that Jung had asked for information concerning the conception of different human characters in Gnosticism and their possible correlation with William James's distinction between tough- and tender-minded characters (JA).

In Memories , Jung said: "Between 1918 and 1926 I had seriously studied the Gnostics, for they too had been confronted with the primal world of the unconscious.

They had dealt with its contents and images, which were obviously contaminated with the ·world of drives" (p. 226) .

He was already reading Gnostic literature in the course of his preparatory reading for Transformations and Symbols of the Libido.

While on military service on October 12, 1915, he was reading about Simon Magus and Basilides and was struck by the parallels with his own material.

There has been an extensive body of commentary concerning the Septem Sermones.

These studies provide some valuable points of discussion.

However, these should be treated cautiously, because (with the exception of the revised edition of the first, and the second) they consider the Sermones without the benefit of Liber Novus and the Black Books and, not least, Philemon's commentaries, which together provide critical contextual clarification.

Scholars have discussed Jung's relation to Gnosticism and the historical Basilides, other possible sources and parallels for Sermones, and the relation of the Sermones to his later works.

See especially Maillard, Au coeur d11 Livre Rouge. Les Sept Sermones aux Morts. Aux sources de la pense de C. G. Jung, and Liz Greene, ng's Studies in Astrology: Prophecy, Magic, and the Cycles of Time (London: Routledge, 2018) .

And see Ribi, The Search for the Roots of C.G. Jung and the Tradition of Gnosis; Robert Segal, The Gnostic Jung (Princeton: Princeton University Press, 1992); Gilles Quispel, "C.G. Jung und die Gnosis," Eranos Jahrbuch 37 (1968), reprinted in Segal; M. Brenner, "Gnosticism and Psychology: Jung's Septem Sermones ad Mortuos," Journal of Analtytical Psychology (1990); Judith Hub back, "VI I Sermones ad mortuous," Journal of Analytical Psychology II (1966); James Heisig, "The VII Sermones: Play and Theory," Spring: AJ011rnal of Archetype and Culture (1972); James Olney, The Rhizome and the Flower: The Perennial Philosophy, Yeats andj Jung (Berkeley: University of California Press, 1980); and Stephen Hoeller, The Gnostic Jung and the Seven Sermons to the Dead (Wheaton, IL: est, 1982). The Red Books, Vol. V, Page 283-284, fn 422

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=1JWI5JC4RO18T&dchild=1&keywords=jung+black+books&qid=1608368614&sprefix=j

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We were dealing with that first hypnogogic vision of the peacock last time...

(2021-09-01 09:29)

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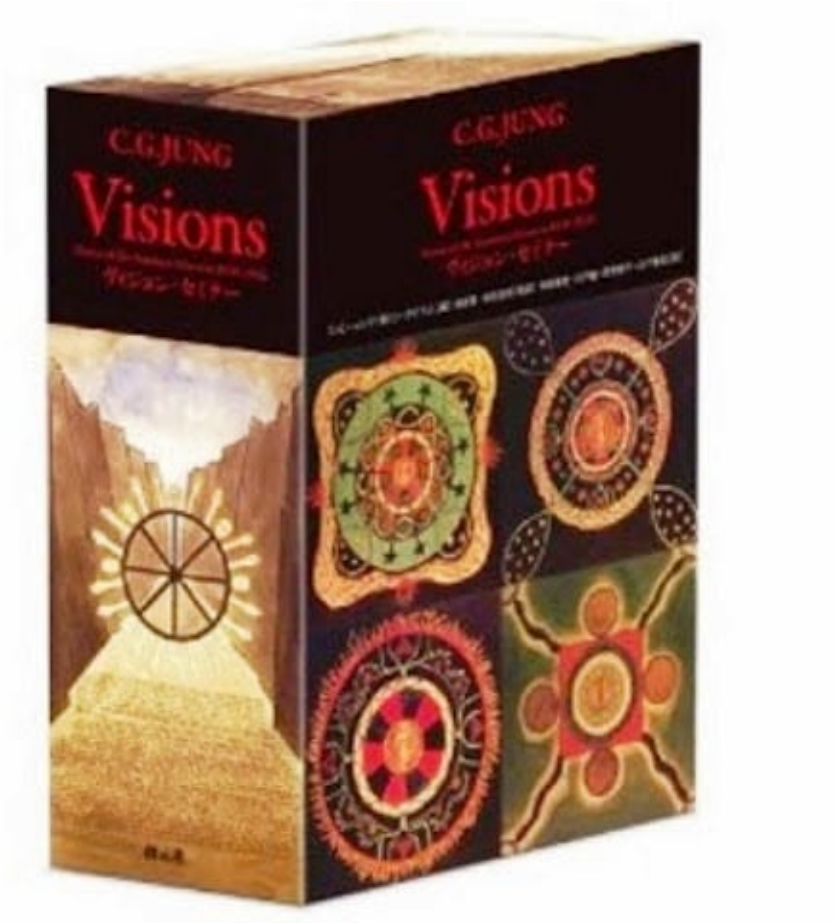

[1]Visions Seminar

LECTURE II 22 October 1930

Dr. Jung: We were dealing with that first hypnogogic vision of the peacock last time, and you remember that was followed by another one: our patient was looking at a large hole in her shoe and thought it was so worn that she should not wear it any longer.

The meaning of this was not clear to her at the time, but it is very ordinary and simple symbolism.

For instance, people speak of putting away the shoes, or the clothes, of childhood to put on those that suit a more adult age.

Shoes are a particular form of clothing, an invention which protects the feet and enables us to move easily over rough ground, so they symbolize an adaptation to the hardships which we encounter on our way, an adaptation to the immediate factors of reality-how we are dealing with, or protecting ourselves against, that immediate contact with reality.

All forms of adaptation are psychical systems-I do not say psychological systems-of which we are ordinarily not at all conscious. For they are usually based upon inherited archetypal conditions, and when an archetype is functioning we are more or less unconscious.

Then the psychical guidance or leadership is taken out of our hands, and the archetype, a sort of autonomous content-an instinct, for instance-takes the lead.

That instinct, or archetype, is then producing something of which we are quite unaware or only to a certain extent aware; the ordinary adaptations are brought about by mere instinctive functioning of which we are but partially conscious.

That fact leads sometimes to certain symptoms, namely, when an attitude or a system of adaptation becomes overdue, as it were, when it should have· been dissolved long ago and yet lingers on, we cling to it without knowing to what we are clinging, and then we simply lose our adaptation to present circumstances.

We are still going on in the same old way, not knowing that we should change, because we are unconscious of the way we adapt.

If we only knew, we could give it up, but we cannot give up a thing of which we do not know.

So we adapt to things as we always did, yet the circumstances are completely changed and our system of adaptation no longer fits.

Such a condition is expressed in this symbolism.

One could say that the patient’s standpoint was worn out and should be replaced by a new one.

Now we come to the next dream.

Things are now beginning to move.

When an old attitude is worn out, the unconscious, inasmuch as it has developed to that point, can bring in something new.

Otherwise one would not have such a vision.

I am in a bedroom. A woman enters through the window and says, "This building is on fire, did you not know it?"

I say, "No, all is quiet in my room." That is the first part of the dream.

Then after a sort of hiatus, a pause, such as often happens in dreams, a new picture begins.

Here our patient is in a bedroom, she is probably asleep in bed, for she is quite unaware of the situation and suddenly becomes alarmed because a woman’s figure is entering through the window.

Now, if the bedroom is on the second story, what might that figure be?

Mrs. Sigg: Something that has been outside of her personality comes in.

Dr. Jung: Yes, but that is not quite dealing with my question, that is interpretation.

I want you to think of dreams in a very naive way.

To know what such a picture means, put yourself into such a situation.

Mrs. Jaeger: Something unusual and dangerous comes in and shocks her, as the usual way is to enter by the door.

Mrs. Wickes: It is magic.

Dr. Jung: It depends-there might be another hypothesis. If the door was locked, who would enter by the window?

Answer: Thieves.

Dr. Jung: Of course, a cat burglar.

There might be a woman of that profession, I don't know, but at all events it is rather terrifying when somebody enters through the window while one is asleep.

We must not be blinded by the very concise text.

She simply made a record for my use, without bothering to put in emotional details, assuming that I was aware of the emotional values, so we must supply that part of the picture.But let us assume that the patient does not realize any particular emotion-she apparently takes it very coolly.

As you know, extraordinary things happen in dreams without astonishing you in the least; having only partial consciousness, you have not the power to react.

In the case of schizophrenia or dementia praecox, such a fragmentary consciousness system of adaptation no longer fits. There might be a woman of that profession, I don't know, but at all events it is rather terrifying when somebody enters through the window while one is asleep. We must not be blinded by the very concise text.

She simply made a record for my use, without bothering to put in emotional details, assuming that I was aware of the emotional values, so we must supply that part of the picture.

But let us assume that the patient does not realize any particular emotion-she apparently takes it very coolly.

As you know, extraordinary things happen in dreams without astonishing you in the least; having only partial consciousness, you have not the power to react.

In the case of schizophrenia or dementia praecox, such a fragmentary consciousness can reply, but it cannot react properly because of the lack of full realization.

So when people show a fragmentary reaction to things, one asks oneself whether it is a complex or dementia praecox which accounts for that peculiar distortion in the reaction.

Whether the patient realizes the emotion in the dream is not sure, but she would quite certainly realize it in reality, as anybody would.

She might think it was a murderer or a thief-or something else. Nowadays, even that is possible. What would that be?

Mrs. Crowley: A ghost!

Dr. Jung: Yes, if she were a spiritualist or a theosophist or a primitive, it would be a ghost.

Now since the thing is not real, all these associations merely serve the purpose of establishing the emotional value of the fact.

Whatever it is, whether a thief or a ghost, it is at all events alarming, and apparently it is quite aware of the fact of which the dreamer is not aware, that the house has been on fire for some time.

This again is alarming, but apparently the dreamer again takes it rather quietly and says that in her room everything is quiet, as if that were an argument against the rest of the house being on fire.

She obviously has not realized the situation, so the unconscious points it out to her.

It is only about a month and a half since the beginning of the analysis, and we are just at the moment when obviously something new is beginning.

The old shoes are worn out and here the new thing enters.

Naturally the question of what the new thing may be is important to me as well as to my patient, and the dream gives the startling news that the house is on fire.

Now what does that mean?

Mrs. Wickes: It means the destruction of her security.

Dr. Jung: And what about the fire?

Mrs. Wickes: Fire is the new danger that threatens the old values.

Dr.Jung: Or it might be an earthquake. Well, you say the house means security. Is there any other idea?

Prof Eaton: The house is a system of adaptation like the shoes.

Dr. Jung: Yes, only on a much larger scale.

The shoes are a protection against the dangers and risks of the ground on which one stands, while the house has a far more protective value: it is a sort of additional skin, a rain-cloak or something of the sort.

It would have been a tent in the past, a protection from the cold wind and the rain, etc., and on a higher level, a protection against dangerous animals and enemies of all sorts.

So surely the house is a symbol of a most complete system of adaptation.

Therefore it generally means our whole situation in life, including our attitude of mind or consciousness.

And we must also include the unconscious because a house has a cellar, as well as a roof where the birds perch.

The roof would mean the top of the skull, and the birds which land on the top of the house would mean the external intuitions which are supposed to live up there.

For example, the first symptom in another patient, a sensation type, which led me to believe that her intuition was on the way, was that she felt a softening in the region of the fontanelle, as if a third eye were developing there, and in her next fantasy, a bird was alighting on her head and trying to enter through the new eye.

Intuition has the peculiar quality of seeming somewhat outside of one.

That is because intuition gives one information about things which one cannot properly see or hear.

There is something peculiarly illegitimate about intuition and therefore it is usually symbolized by birds, who have seen something in the air perhaps and whispered it in one’s ear.

Then the house is often likened to the body in poetical language, the windows being the eyes, and in this case it probably has that meaning.

Not only her shoes are outworn, but her whole mental system-one could say, her conscious system of adaptation-is threatened by destruction, and here it is evidently destruction by fire.

I just said that it might be destroyed by an earthquake just as well, but it must be something specific.

It is always advisable to enter into the detail of the symbolism; it is by no means indifferent what symbol the dream

chooses.

In this respect I take a different standpoint from the Freudian school to whom the partic-

ular character of the symbolism is absolutely indifferent; ten thousand things can mean the same thing-the genitals, say.

But I insist that what the dream actually says is all-important, rather than the interpretation which we put into it.

We might go astray with our interpretation, but the dream is a natural fruit, a product of nature, and we have not organized or produced it.

It is like a strange bird. We may say such a bird should not be.

We may behave like the farmer from the Middle West who, when he saw for the first time that strange Australian bird in the Zoo in New York, scratched his head for a long time and said: "But there ain't no such bird!"

But that is surely not a scientific attitude. We must take the dream for what it is.

We must not assume that one thing is merely a symbol for something else, as if we controlled the sources of the dream.

We must be grateful if we discover the sources of the dream, but we have absolutely no control over them.

Dr. Schlegel: Is it true that a patient chooses the symbolism in the dream from experiences which he has had in reality?

If she had experienced an earthquake, would the dream in that case choose an earthquake?

Dr. Jung: Yes, provided that the earthquake or the fire is the apt symbol to express what actually is meant.

For instance, I have experienced fire, earthquake, floods, and bombardment, so if my unconscious wanted to demonstrate the insufficiency of a certain general attitude of mine, it would have a choice.

But if an earthquake had destroyed someone's house and the unconscious chose a flood instead, I would know that it was a very specific danger and not only a question of destruction.

A house might tumble down as the result of fire or of earthquake, and the earthquake would convey the idea of destruction just as much as the fire. So to know the real nature of the danger that besets me, I mustknow the specific destructive agent.

Dr. Schlegel: But if you had only one experience in real life, and that one of fire, would the dream then choose fire?

Dr. Jung: Not necessarily. We know that we can dream of all those things even if we have never experienced them.

One dreams of amazing animals, for instance, tremendous serpents that one has never

seen, horrible monsters that do not exist.

One has all the fright and emotion of seeing a real dragon when surely one never saw a dragon.

I remember dreams of Swiss patients, who were never in the war and had never seen a bombardment from the air, yet they dreamt about bombs falling and killing people.

They had read vivid descriptions and seen photographs in the illustrated papers, so naturally they could use that material.

I never dreamt of Africa when I was there.

A nigger once appeared in my dreams and I thought, now at last Africa has gotten under my skin, but then it dawned upon me that that nigger was my barber in Chattanooga in the United States.

People in the most amazing situations dream the most obvious banalities, with not a trace of all the powerful things they have lived through during the day; and people who are living very simple normal lives may have dreams which are full of horrors.

So we can establish from all this that the unconscious is quite independent and has the most amazing faculty for picking its own material.

There is absolutely no rule.

The only rule is that extraordinary independence of anything to do with the conscious.

You may be certain that you have no possible chance to influence the unconscious from the conscious.

If the unconscious chooses to say something else, it will most certainly do so despite all your efforts.

If you should succeed in dreaming a certain thing that you have suggested to yourself, I should say it was because it

fitted the unconscious intention, that there was really something behind it.

Suppose you decide, as an experiment, that just before going to sleep you will concentrate upon a certain image that is to appear in your dream.

Then you come to the conclusion that it shall be the idea of fire; you have the expectation and will that fire shall appear in the dream, and it does appear, and you think, ah, now we have it!

But you do not ask how you came to choose that particular symbol in the daytime.

You know how sometimes when you are talking a certain word leaps up and inserts it-

self into your sentence, or you forget a name already on your lips.

From these disturbances you could almost reconstruct the dream that is going on all the time in your unconscious.

The minute you are alone, you instantly sink down into that fabric of dreams which meets the surface of it.

If you have an abaissement moral, so that the clear light of consciousness is lowered and there is a sort of twilight, you find yourself in that stratum in yourself where you are in the immediate neighborhood of dreams.

Or when you are very tired, it often happens that your perception of reality becomes dreamlike.

For example, it happened to me in a strange town in the Middle West that I forgot the name of the town I was in.

It was very awkward.

Those towns in America are very much alike, and I was going to a new one every day.

It was late in the evening, I was terribly tired, and suddenly I had completely forgotten which town it was.

I thought I was in the hotel of a former town.

And when one is so tired as to be nearly unconscious, it often happens that autonomous phenomena come up-you see people that don’t exist, you hear voices, you hear your name called perhaps, all of which simply means that you are in the vicinity of dreams where your whole psychical life begins to be objectified.

Now that also happens in your experiments, so when you choose a symbol you never know whether your unconscious has not chosen it for you.

You may have chosen fire, but you are never sure that the unconscious will not say water.

And if the dream repeats fire, the only safe

conclusion that I know of is to assume that the dream has also chosen it.

My respect for dreams goes very far, and I am impressed again and again by the extraordinary independence of the unconscious, the most extraordinary mental independence that I know.

The independence of the conscious is ridiculous in comparison.

You know that any conscious matter is derived from such and such a source, that you

read it in the newspaper for instance.

But when it comes to the unconscious, you are safe only when you assume that to be a genuine production.

It grows out of the soil like a plant, and you cannot say the plant appears only because a certain poet made a poem about such a plant growing in such a place.

The poet had nothing to do with the existence of the plant-any kind of wind blew the seed there, and so it is with dreams.

Dreams and visions are products of nature, and they are most amazingly uninfluenced, even if it looks quite otherwise.

I insist on that point, because Freud’s point of view is just the contrary.

He thinks that the unconscious is tremendously influenced and that certain dreams come entirely from some conscious fact in the life of the dreamer.

But if you see a street accident, perhaps a most horrible and impressive scene, I am sure you will not dream about it.

Or if you do, it will be distorted, so it is most certainly not a mere accident, but a symbol that expresses some psychological problem in yourself, the real accident having been used only as a sort of language, a means of communication.

As if, in order to explain something to you, I could do it best by using an illustration, say two automobiles crashing together.

If I had just come from such a sight, it would be most natural to use that as a parallel or a symbol, it might recommend itself.

But I could also use it if I had not seen the street accident.

And so the unconscious can use it if it suits its purpose or not at all if it is not symbolic.

Therefore I have little confidence in the theory that impressions of the day are repeated.

I have too often seen cases when people had received a tremendous impression and I knew they were drawing a certain conclusion, but the next dream would be of the old aunts and cousins just as before; it had made no impression whatever.

People say: "Now I see it! Now I realize it!"

Then the next reaction is quite the contrary, just the other way around.

So I see that the unconscious is not yet touched, the reactions of the unconscious are as if nothing whatever had happened.

The great importance of dreams, and the reason why we have to analyze them, is to see where we are in our unconscious.

We can be God knows where in our conscious, on top of Mount Everest in our intuition, and in our unconscious not even out of the cradle.

Dr. Baynes: You would agree, would you not, that the character of the dreams is dependent upon the general intensity of the attitude?

Their character after analysis is different from before analysis, so would not the change of the conscious standpoint be a determining factor?

Dr. Jung: My point is the insistence upon the fact that no matter what your conscious attitude may be, the unconscious has an absolutely free hand and can do what it pleases.

It naturally changes if large parts of the unconscious are assimilated.

It is true that usually before analysis patients · have perfectly nice and presentable ordinary dreams, but no sooner is their analysis underway than the whole thing is smashed up and they have terrible dreams, all the beauty gone.

That comes from the fact that they are dissociated when they come, disoriented in every way.

Then, from the first lesson, a sort of order begins to grow in their conscious chaos, they see a line; and then instantly the chaos is in the unconscious.

I have compared my own later dreams with those I had in the beginning, and it is as if they had degenerated, they are so fragmentary.

And I see that again and again in people who have done a great deal of analytical work.

They cease to have dreams or they can hardly be remembered, and if remembered they are not very impressive, because all the energy that was in the unconscious is now in the conscious.

Now the information in this dream is that the house is on fire, meaning that the attitude or system of adaptation which this woman has had hitherto is threatened with destruction, and she slowly begins to realize it.

She is too much shut up in her conscious; she says that in her room everything is quiet, as if that were an argument against the fire.

Such an answer is typical of people who live only a secluded life up in the attic, in the intellect.

She is an exceedingly intellectual and highly educated woman, but she is not aware of other things in her house, she is too much separated from the unconscious.

Because no fire alarm has penetrated the upper room, she assumes that all is quiet below.

Yet in other parts of her psychology a revolution may have started.

Now fire is not an inundation nor an earthquake, it is just fire. What would you say about that?

Mrs. Sigg: It is a chemical process.

Dr. Schlegel: It is an oxidation process.

Dr. Jung: Yes, the cellulose of the wood, containing very little oxygen, assimilates oxygen with such rapidity that the whole thing flares up.

I should assume that the patient would know of this chemical aspect, but I think that is a bit too scientific, because she is dreaming out of primitive impressions.

The fire is as if breaking out of the material itself.

It was an old belief that in everything there was a hidden substance of warmth which might break out under certain conditions; the theory was that if touched with a match, the hidden combustible material in the substance

was irritated or enflamed, and out it came, bursting forth like a sort of spirit that had been lying dormant.

A god was lying dormant in the wood and was brought into existence by the fire.

That primitive idea is the essence of the fire symbol.

One sees what fire meant to primitive man from the Eastern texts on Agni worship in India.

Fire was personified as the god Agni. Agnis is the Sanskrit word, and in Latin it is ignis.

So from this symbolism we see that this form of destruction comes from the fact that in the very structure of her house, in the skeleton or framework that supports the house, there is a latent possibility of an outburst.

The Hindu texts are full of that beautiful leaping forth of the fire demon.

You may have noticed just now that, in speaking of the fire, I quite naturally used the same gesture that I used when I spoke of the peacock; the beautiful god leaping forth from his dormant condition gives one exactly the same feeling as the color and beauty of the unfolding feathers of the peacock.

Now we must discover what touched the substance that has brought the fiery god up to the waking condition.

The dream before tells us of the alarm, of someone who called her out of her sleep.

But the fire had already broken out, so we must go back a bit further to find the moment when it was kindled.

Wood must be touched by something fiery and hot for Agni to leap forth.

Mrs. Wickes: Wasn't it the instinctual awakening of love?

Dr: Jung: That was the conscious situation, of course, but we must have the unconscious connection.

We might say that this fire was her passion, but that was there long ago. This refers to something else.

Although it will be most bewildering to you, I must tell you now that these events which take place in the unconscious do not concern the conscious ego.

They take place on a different level from the level of our consciousness.

You are a different man in the attic from the man you are in the cellar, and an experience in the attic is different from an experience down in the cellar.

So whatever happens in certain layers of the unconscious happens to a person with whom you are only partially connected.

Of course, this is all metaphorical, we can only speak in symbols, but I mention this now and then later on we shall talk again of that whole problem.

The primitives know about these psychological conditions-the most primitive Negroes, paleolithic people really, who have not yet discovered clothes.

And when they celebrate their ceremonials, say their totem ceremonial, they do not celebrate them as if they were themselves; they must first identify or exalt themselves to the condition of their ancestors.

You know, the old families of Athens traced their origin back to the Homeric heroes, and then those heroes had their immediate ancestry in the half-gods, like Perseus, for instance.

So the descent went in the following way: First the gods like Zeus, Ares, etc.; then semidivine heroes; then the Homeric age when the heroes were like Achilles, mortal, but very fine people, exceedingly strong and marvelous-not like Heracles, who drank the immortal milk of Hera but belonged to a lower stratum; and then came ordinary mortals, people like ourselves.

(First, god, or totem animal. Second, heroes-semidivine. Third, Homeric age. Fourth, ordinary mortals.)

Now those gods on the highest level may be animals; with primitives it is usually the

totem animal of the tribe, like the snake or the bird.

And those people do not celebrate their rites in the ordinary way as we would assume; they do not take their top hats and long black coats and march themselves and their families to church to spend an hour and then come home, still ordinary men, knowing quite well that they are not in any way divine.

The primitives before their ceremonials identify with their ancestors of the Alcheringa time,s which exactly corresponds to the Homeric stage.

Then behind that is the totem animal, the kangaroo for instance, who brings forth man, but man of his own kind; the kangaroo brings forth the kangaroo-man, who knows that his father has been a kangaroo, that he was in the pouch of the kangaroo; and these are the ancestors of the ordinary man.

So the ordinary man identifies with the ancestors in order to lift himself up to the level where he remembers that his father was not Mr. Smith, but a kangaroo.

You see, in this condition he is, of course, of an unusual and higher nature; he is beyond time, as it were, and he experiences the ritual on that upper level.

Afterwards he is an ordinary man again, but he has benefited, he has gotten something out of it, some of the life of that kangaroo-man who has drawn it directly from the magic totem animal.

But the ordinary man cannot approach the totem animal directly; he must go by the bridge of the Homeric heroes, the kangaroo-men.

That is a particularly clear case to illustrate that the connection with the unconscious, the kangaroo, cannot be established directly, by will, or by a reasonable rational attitude.

It demands a very peculiar condition, namely, that one experiences it as if one did not experience it.

They themselves are in no connection with the kangaroo except as they transform themselves into the heroes; as such, they have the connection, but in that condition only, they must exalt themselves to that condition to experience it.

There is something similar in this dream. In the conscious, there is no danger, everything is quiet, a false alarm.

And that is true; provided this woman is able to live on in her attic, there is no fire.

The question is, can she stick it out? Can she remain quiet?

For if the alarm reaches her, there will be a change, things will happen which really do not belong to her conscious personality, but to the deeper layers of her unconscious.

That is a metaphor, one might say the higher layers just as well.

It all depends upon whether you think of it as below your feet or above your head; it is paradoxical-as above, so below.

The unconscious has the two aspects so one cannot help being paradoxical.

You see, inasmuch as we are connected with, or a part of, the unconscious, we are, as I say, different people in the different layers of the unconscious, and what we experience on another layer does not properly belong to what we live here.

It is of a different order, and it is impossible to experience it as long as one is only on this level.

I don't know whether I make myself clear, but I must give you an impression, for certain things happen later on which you would not understand otherwise, things happen which are really taking place on a different plane.

You live a different life from the one you live here. It does not interfere in the least; you even benefit from it.

You are just what you are, and then you suddenly dive into another sphere and are the kangaroo's son.

Now the fire is not only a beautiful manifestation of light and color, it is also a destructive and disintegrating process; it dissolves structures into smoke and ashes.

So it is a symbol which expresses on the one side utter destruction, a complete upheaval and disintegration, and on the other side a marvelous display of color and light; and on the primitive level, also the apparition of the divine.

Therefore fire has played a tremendous role in all religious rituals. It was man's greatest discovery and therefore sacred from time immemorial.

The next part of the dream is entirely different.

Instead of that shadow woman who appeared through the window, somebody else appears on the scene, a Swiss boy who comes to teach her to play the accordion.

(We have many fine players in this country, especially among the people who live in the mountains.)

I kept a Swiss boy waiting a long time whilst I was dressing, and I was not quite dressed when I went into the next room where he was waiting.

I say, "Now I will play the tune which I have learned."

The boy says, "No, you have kept me waiting so long that now you will learn what I have to teach."

This is one of those scenes that belong already to that layer of her unconscious from which her visions later on will start.

In this dream, however, there is nothing that would allow us to divine what is coming.

It is a very modest beginning, symbolized by music lessons.

As you know, anybody with a differentiated intellect has to pay for such an accomplishment, usually by inferior feeling; as people with a very refined, differentiated feeling function pay for the lack of development of the mind.

People ask why feeling should exclude thinking and thinking exclude feeling. Of course we should all be angels and have golden wings, it would be much nicer.

Mrs. Norris: Is it not as if a plant came up?

Dr. Jung: That is an unfortunate example because a plant is wise enough to develop leaves on both sides, but we are in the unhappy position of developing only one side; we cannot develop everything at the same time.

This differentiation of a function is one of the miracles of culture.

Consciousness says: "This is very useful, now use your clever mind and you will have power."

That is true; the deeper the differentiated function goes, the more you use it, and the more it works and brings success.

But then the less you consider the opposite function-in this case feeling-so we are not like plants exactly in that respect.

Only when we are unconscious are we like plants, or like very primitive man, or like children, who have practically no consciousness or only the very objective consciousness that is identical with whatever happens; then all the functions operate, but all in a quite unconscious way.

Our actual willful consciousness, which claims to have free will, is a very disturbing factor; it can choose, it can build up what it finds useful.

The primitive has a nature-like naivete inasmuch as it is not distorted by consciousness.

As soon as there is consciousness there is the possibility of choice, and that is the beginning of differentiation with the resultant one-sidedness.

Once such one-sidedness of development reaches a certain culmination, however, there comes a break; then comes a sort of collapse, what you call in America a breakdown.

The differentiated function collapses because the opposite function was wanted and could not be produced,

either in an extraverted situation or a situation within.

If one studies the history of such a collapse, one usually finds that the situation has evolved in the previous years, when things had become so entangled that only the inferior function could have dealt with the situation-if it had not been too inferior.

People often think that inferior feeling means that it is weak in intensity, which is by no means true; it is terribly strong, but primitive, barbarous, animal-like, and almost impossible to control.

It controls you. Whenever a situation demands the inferior function, you are in for trouble.

This woman collapsed, she came to an end with her brain-box, and her feeling said only awkward unacceptable things, which she did not like to hear because they were too evil, too foolish; so she had to reject the feeling since she could not apply it.

There was no question of applying it really, because the feeling would not obey her.

Like the story of the old soldier, which I have told you before:6 in the ’6os or ’70s a colonel was in command of an army of three old veterans to defend against the enemy.

He placed his invalides at different corners and he was in the middle, being his own general staff.

Then he heard the voice of one of the veterans: "Mr. Colonel, I have made a prisoner!" "Bring him here!"

And the veteran shouted back: "He won’t let me, sir.!" That is the inferior function. The assumption is: now I shall use my feeling.

Touch it, and the feeling uses you. It cannot be used, it is too hot.

So you drop it, you withdraw, and then you are at a complete standstill and nothing moves; you are on the side of the mind again, completely dry, sterile.

Again you have to take up the feeling, and there is the whole problem.

That was the problem of the patient when she came to me, and it is quite logical that after a while the unconscious should suggest music lessons.

It is like the story of Socrates and his flute which I told you last time.

And now the Swiss boy comes to teach her music, the art of feeling; but it would not be a very exalted type of music, it is a peasant type, by no means classical.

It would be sufficient, however, if she could possess only that much, quite a primitive way of expressing herself, for she is absolutely inarticulate.

Now I wonder how you would interpret that Swiss boy.

Oh, don’t laugh. I know what you think but you are all wrong.

Mrs. Jaeger;· It is her new mind in Switzerland.

Dr. Jung: You are quite right.

The orthodox explanation would be that it was myself under a disguise, but I have already explained to you that I would be a great fool to accept such an interpretation.

I might get sugar in this case, but I would surely get pepper in another.

Prof. Eaton: It is a new attitude, is it not?

Dr. Jung: It is a new animus, but that is not an attitude, it is a function.

The boy is a figure in herself.

The best way technically is to handle it as it is presented by the dream.

The dream says a Swiss boy, a more or less unimportant figure, she doesn’t even know how he looks, he is just any

youngish Swiss man.

It would be a great mistake to say that figure was myself, for we would then be forced to the conclusion that her unconscious was belittling me, which would mean that she was overvaluing me in the conscious.

Such things happen, but then the dream would probably say: Dr. Jung is behaving very foolishly in trying to teach you the accordion, for as a matter of fact he doesn’t know how to play the accordion himself.

The unconscious is quite free to use my name or my personality, it is quite free to dream of myself or anybody else.

So that Swiss boy is a subjective figure that has been created in her recently, since she has never been to Switzerland before nor known any Swiss people.

Therefore we are quite safe in assuming that this figure originated just now, that it is a specific Swiss creation.

Now, what has been created in her in Switzerland?

Answer: That she learned to think in a new way.

Dr: Jung: Learning to think analytically is the impressive thing to her, so the Swiss boy is a personification of that kind of thinking.

But it is not quite that: it is opinionating, having views which are expressed by the figure of a man.

For a man, being characterized by Logos, is also the symbol for the spirit in a woman.

Now the spirit is not necessarily moral; it can be a lofty spirit or a low one.

It does not express any moral quality or any particular achievement.

It is only the figure of a man, which represents spirit to woman, as the figure of a woman represents Eros or relatedness to a man-which is of course an entirely different consideration.

So that Swiss boy is a sort of mental visioning, a system of views, a kind of thinking, that originated in Switzerland and that advises music.

As the dream expresses itself, one could say the analytical procedure hitherto has yielded the result that it would be advisable to pay more attention to her feeling.

That is all, and by that interpretation I leave the honor to her own function. I leave it to her merit.

I do not reduce her function to my merit so that she entirely forgets that she has a function of her own, because by such a procedure I would teach her to make projections.

People already project enough.

I am scared of too many projections.

The dream thus far says, then, that the result of her own thinking process is that she should learn to play the accordion.

Now she keeps the Swiss boy waiting.

This means that it is a long time before she can make up her mind to accept the fact that she should function with her feeling.

She is afraid of it but she does not realize that she is scared.

The inferior function is always in a state of unconsciousness or repression, so we are never able to realize its power to the full or what it really means.

So it takes her a long time to get dressed, and she has not finished even when she enters the room, which means that her attitude is not yet what it ought to be, not quite adapted to that undertaking.

This is quite evident because she enters saying: "I will play the tune that I have learned."

She touches feeling with that attitude-I will show you what I want-forgetting entirely that when she touches feeling, she does what it wants.

You remember, the boy says she is to do what he wants.

That is the inferior function.

She can say: I will sit down and think over a certain matter, and behold the miracle! - she can produce thought.

But she has the same attitude to her feeling, and then either nothing happens, or something takes her by the hand and puts her into a pot of boiling oil.

So here she approaches the feeling problem represented by the music teacher with that attitude: I can do it, and then the boy says no.

He takes the lead instantly, which shows that this Swiss boy is the kind of thought or spirit-the word spirit is apt here-which is by no means under her control, to play with it or to put it in her pocket.

It is a living factor in her psychology that takes the lead.

Now, we don't know whether this factor has always had the leadership or control of her, or whether it is just at this moment, or whether it will be forever.

We only know that for the time being something is going to take her hand-to force her hand. She has to obey something within herself.

It doesn't matter whether you call it an idea or a fantasy, the result is the same: her hand is led.

The problem now begins to work by itself, spontaneously.

She can run away yet it will reach her from within.

For the fire is kindled and the process of disintegration is on the way.

The next dream came the next night.

All that I am telling you here happened practically within a week. I was in a boat with some man.

He said, "We must go to the very end of the lake where the four valleys converge, where they bring down the flocks of sheep to the water."

When we got there, he found a lame sheep in the flock, and I found a little lamb that was pregnant.

It surprised me because it seemed too young to be pregnant.

We tenderly took those two sheep in our arms and carried them to the boat. I kept wrapping them up.

The man said, "they may die, they are shivering so." So I wrapped them up once more.

This dream has an entirely new character.

She is already on the move,

she is in a boat with an unknown man.

The situation in the dream refers probably to the lake of Zurich, as the boy is Swiss, so it would be the actual situation here.

And that unknown man with her is the music teacher; it is the same function, but this time he shows a new quality.

He is now the man who sails the boat, the man at the tiller who takes the lead and says they must go to the end of the lake.

It is a higher necessity; a must. And now comes something most amazing.

The dream says, "where the four valleys converge."

This is quite mythological.

Also, traveling with an unknown man in a boat has a mythological connotation.

That one is in the same boat with someone means that it is an enterprise in which both are involved.

We know that the man is the new spirit she has learned or created in Switzerland, and she now accepts his guidance and is taken along by him.

It is a sort of enterprise, an undertaking, and it must be done thoroughly, to the very end.

What mythological parallel does that suggest?

Mrs. Norris: The Quest of the Golden Fleece.

Dr. Jung: Yes, the Argonauts, though I am afraid there is no Golden Fleece among those sheep.

The Argonauts took an exceedingly psychological trip, but the motif of the night sea journey would cover that.

A lake or any sheet of water, even stagnant water, symbolizes the unconscious.

That is because, when you try to look into the unconscious, you see only your ego, nothing else, because it is dark underneath and light above.

Yet you know thousands of things are there.

Monsters are down there in that eternal night.

The whole world, the world of our ancestors, even the world of our childhood, is somewhere in those dark depths like Atlantis-though we see nothing but our own image reflected in the shining surface.

Now this trip to the end of the lake is more than an amusing excursion,

it takes you to the very end, and there you would expect to find something definite, something new.

That is symbolized by the four valleys that converge. And the flocks of sheep coming down to drink the water of life is almost a biblical image. It does not exist in reality.

At least, I cannot remember a place where four valleys converge, nor had the patient any memory of such a place.

Mrs. Norris: It is the four functions.

Dr. Jung: That is a bit too artificial here.

You must not forget that this was the dream of a person who knew nothing about the functions.

But it immediately suggests the four directions in space. In the Indian Pueblos,

for instance, one hears of the four cardinal points of the horizon; and the orientation of temples and churches is according to the four cardinal points.

Then this image is distinctive in that there is a dynamic element in it; it is not only a static figure: flocks of sheep are coming down from all the four corners to drink the water in the center.

Do you remember something similar?

Answer: When Jesus was born.

D1: Jung: There is a legend that when Jesus was born, instead of only three wise men, four were supposed to come from the four corners of the world, but the fourth did not come in time. Jesus is the source of life and his followers are the sheep, so one could say that this place where the four valleys converge was the source of the waters of life where people seek their salvation.

That is one analogy, and there is the reverse picture, where the waters of life flow out from the center in four rivers.

Mrs. Wickes: The Garden of Eden?

Dr. Jung: Yes, the four streams flowing out from Paradise.

Then there is another picture where flocks of humanity are streaming into a certain city.

Mrs. Wickes: The City of the Four Gates.

Dr. Jung: Yes, in Revelations, the Last Judgment, where all the peoples of the earth stream together like sheep, and there the sheep are separated from the goats.

The center is the heavenly Jerusalem where the Judgment is rendered.

You have seen such pictures in illustrated editions of the Bible-all coming to the Last Judgment.

And, you see, the unconscious contains such pictures.

You may say it is the influence of our Christian teaching, but people from all over the world who have no connection with Christianity have the same basic symbol in their unconscious.

You find it among the American Indians, in China, in India, everywhere the fourfold symbol. Even the Tetraktys of Pythagoras, where the four is a mystical principle, must refer to the same basic symbol of orientation.

Now the four cardinal points do not exist in reality, so it is an entirely man-made projection, the projection of an inner sense of orientation which consists of four points, and why that is so I do not know.

In the sixteenth century a Benedictine Father wrote three large volumes about non-Christian forms of the cross, and he had amazing material.

For instance, in the Mayan culture of Yucatan, crosses were found everywhere, and there were even signs of bloody sacrificial victims hanging on the crosses.

The Spanish conquerors didn’t know what to make of it and came to the conclusion that since Christ never went to Yucatan, the devil must have taught them to make mock crucifixes.

That was the old idea, which they must have taken over from Justinus, that old power of the church, in his attempt to account for the great resemblance between the Christian myth and the myth of Dionysus.

He said the devil knew-his intuition, I suppose-that God was going to send his only son to rescue man, and that it must be checked somehow.

So the devil went to Greece and told them all about it; he arranged that the myth of Dionysus should be made known, in order that, when Christ came, they could say: Oh, we have heard all that before!-which would of course deflate Christianity.

They used the same argument in Yucatan; the Mayan culture was completely destroyed, because it was supposed to be the work of the devil.

But of course their crosses were really the expression of an eternal truth, the four arms of the cross and the idea of the sacrifice in the center.

The sacrifice is not indicated here, there are only the converging four lines and the streaming together of the sheep, whatever that may mean.

Next time we shall speak of the fact that one sheep is lame, and a lamb is pregnant. Carl Jung, Visions Seminar, Page 20-37

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?crid=2PZU5P0EU42OY&dchild=1&keywords=carl+jung+visions&qid=162946628

Don’t forget that you do people a favor if you let them love you. (2021-09-01 17:09)

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[1]Black Books

Jung. I reflect and try to figure out where I have made myself guilty of such intellectualism-I wouldn’t know where.

Soul. "In your daily work. You always look for reasons why you give love and why you receive love. That must be avoided."

That sounds strange. Shouldn’t one render an account of it?

["]Under no circumstances. You interrupt the process that is vital for you and others. Love is the most sensitive organ of perception. Only love lets you read your own soul and the souls of others. Nothing else will do. It is-will be, it is, and it passes, hiding an infinite meaning in itself."

Do you want to ban all my thoughts about it? Why then our reason?

"Reason comes afterward."

Of course entirely to our detriment. One can hardly accept this proposition.

"It would be worth a try."

It seems to me that I’ve already made enough experiments with positive and negative outcomes. I fail to understand what you are aiming at.

"Me neither. But that needed to be said."

I won’t let you go. I need to know everything.

"In order to abuse everything."

How do you get to that suspicion?

"Well, in· order to protect you."

One can’t go against rational findings, especially if one knows nothing better.

”That’s a good reason, but not the point of what I mean."

What else do you mean? There you go again, being difficult.

"You see? You know that style, don’t you? Do you think others enjoy it when you speak that way."

You’re right. This is a point I must remember. But in this case I don’t understand anything.

"listen: Once upon a time there was a gardener who sowed flower seeds. But the birds came and ate the seeds. So the gardener built snares and glue traps. When he came back the other day- what did he catch? A bullfinch."

Do you mean me?

"Who else?"

I can only try to be patient with you. When you compare me to a bullfinch], I must assume that you have a reason. But the meaning is entirely obscure to me. Don’t you want to explain it to me?

"Thank you, you are learning courtesy. Obviously you react in a better way to a somewhat stronger language."

The bullfinch has been taken in, not because it has eaten from the seeds, but because it belongs to its essence to be taken in."

Do you mean that I, or rather my love has been taken in or has to be taken in?

"Both are the case. love is always taken in."

But that contradicts experience. I cannot accept this.

"You don’t need to accept it unconditionally. Truths don’t need to be accepted absolutely."

You’re telling me things that I got clear on a long time ago. I know that my love gets taken in, and at times I accompany it, well aware that I could also fall into the trap. I cannot and do not want to muzzle life. By the way what is it with you[?] You’re beating around the bush. What do you want?

"I am your mirror. What goes around, comes around."

In that case I am desperately alone, even with you, my soul. I thought of togetherness with you, but it seems that I am alone with you.

"That is you. Do you see the value of love? The glue of the trap seems more desirable to the bullfinch than being alone with himself. learn the silly wisdom of that bird."

You drive me to desperation. Don’t I give enough love?

"No, you take too little."

How can I?

"Let yourself be loved, don’t think of giving it back."

That seems immoral to me.

"Don’t forget that you do people a favor if you let them love you."

But they want to be paid in kind.

"That is valid only for your love. Others still must learn how to love at all. Apprentices are not paid in full."

That is a cruel teaching.

"It demands the sacrifice only of your male prejudices. You need to intensify the longing in others. That way they become modest."

Isn’t that what I am doing sufficiently?

"Not at all. You serve a lot. You ought to demand."

But how should I behave in practical terms?

"Be demanding and make yourself scarce."

That means-the greatest possible restraint possible on my part?

"The utmost. But allow the approach."

That suits me badly. But I shall obey. The Black Books, Vol. IV, Page 274-276

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=27ILKVMJP1430&dchild=1&keywords=jung+black+books&qid=1610403718&sprefix=j

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But I should be in myself, and be with myself and so with God and in Gods.
(2021-09-02 04:16)

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Ka, ca. 1920
Carved wood, painted
21 × 4 × 4 cm (8¼ × 1⅝ × 1⅝ in.)
JFA

[1]Black Books

1. IV. 18.

S. What good fortune that you freed yourself from Ka's prison!

I. What do you mean? Explain it to me!

S. Ka builds temples and tombs for all living Gods. If you are in your self, you are in God. And as God, you are in danger of being walled in and buried alive.

I. Why? I don't understand.

S. A God reveals himself in divine and eternal effect and ossifies in it. It is is his grave. And so it must be-the unavoidable fate of each God.

I. But I should be in myself, and be with myself and so with God and in Gods.

Why should you always be with God and in God? Do you want to be God yourself? And be buried? God is eternally force and spirit.

But you have a body. Your body suffers if you always want to be with and in God-

I. Your confusions are endless-though-what else do I want? Patience, hence I should also be outside of myself, outside of God? Where then? in creation?

S. Certainly, outside with men, outside of yourself, with Philemon and K. They are the hands that help the God to birth and to the grave.

I. What do you mean, outside with men?

S. In service to their God. Phanes-the only one in you and everywhere and a million times in you and everywhere.

I. "In service to their God"?

S. What are you wondering?

One goes on the road to the inner and to arrive at the outer. The other goes toward the outer to reach the inner. Both roads are good and meet each other, and both need to be walked.

How should you live differently than one moment in God and the next moment outside of God?

If you are and remain inside God, you will be buried in his eternal effect.

If you are and remain outside God, you never come to yourself and you remain a shell of yourself, a mirage in your own desert.

So at any given time you should be with and in yourself and so with and in God.

But if you remain in yourself, the deadly shadow of God overwhelms you and wants to bury you alive.

Since God shines out of you and nourishes Philemon and Ka and goes to men and is the nourishment of their God, in so doing he divests himself of himself.

So you should do just as God does. You will not live any other way.

I. But how can I live "outside of myself"?

S. Not "outside of yourself," but outside with men with yourself.

You are then not only with you, if you are in you, but you can also be outside at yourself and with you, not just within. likewise you are in God, when you are in you, and God is in you, if you are outside with yourself.

I. What then is the I? Is it not the same as the self?

S. If you are in you yourself, then you cannot differentiate the I from the self. But if you are outside with yourself, then the self is different from the I.

Since the self is a great mystery, that I veil just as well as you. -If It xx is that smallest seed that fills all the heavens, a grain of dead matter and God in all eternity.

Amen. I say "Amen," since after such an implausible statement one must say "Amen"

for confirmation. But all mysteries are implausible.

I hate all mysteries, therefore I divulge them to you as much as possible. It would be better if there weren't so many mysteries, but they are
not to be denied- and finally-without mysteries, there would be no escape from the contradictions.

So,-if you are outside with yourself, then you feel your I differentiated from the self You feel your self either as a grain of dead matter full of revulsion, dread, and fear of death, or, if you accepted this inner death and held your last supper with this corpse and received the germ of God from this death, then you feel the self as the God in you.

But look, there comes Philemon. What does he want?

Philemon: listen, it seems to me as if that light that you call your God was also my light. Previously it seemed to me as if that light emanated from me.

But now I see that it is my nourishment. It appears in Philemon, it has effects in K. Appearance is visible, what has an effect is dark.

The effective one is dark. The one who appears is light. What is effective does not appear and what appears does not have effect.

That is my limitation. Therefore my brother would need darkness, poverty, and miserable death in order to be effectual.

K: It is good that you see my greatness and your limitation! You begin to find the right measure, you scorner of everything effective and living. I curse my darkness, my eternal abasement and yet I am what has an effect and you are just what appears, you deceitful appearance, charlatan, swindler, who steals the love of man from me.

But today is a good day, the day where my curse reaches you-proclaim your limitation, shout out that you steal, that you rob the innocent you cheat and deceive.

I am what has an effect and curse you, that the truly effective is always concealed!

That's why my brother had to be born the son of a king and all appearance and shimmer had to surround him till the grave, so that he became seen.

Who among all the wise ones would have noticed him, if appearance had not emphasized him?

Cursed be appearance, which deceives the world for all reality. Truly a good day, Philemon, your wing will be clipped.

Philemon: You speak the truth, oh Ka, your truth-and one who doesn't believe in his own truth is amiss-if there is anything like my or your or his truth at all.

I bless your effect, since you create the golden appearance for me-

K. And why should I be damned to a dark, solitary, joyless existence because I am the creator of your gold, your deceitful, hypocritical golden haze, with which you blind all the world?

Philemon: Why does the shadow rebel against the light? Has the light done it wrong?

Have I not given Ka his due? What is the mystery of your suffering, oh Ka? Why is -the all the effective dark and cast out from the light of day?

K: You hypocrite, you are the light of day, the golden glow of the upper world, you eternal yesterday and tomorrow. But the present day broke one of your wings.

You are not what is effective. I am what is effective. I have effect, I do not appear.

You are undermined, my children, the titans, heard my words, they shake the foundations.

The time of the effective is there. Curse you-you may curse me-you have despised the effective and praised the wrong appearance for too long.

Philemon: listen, Ka, am I not your true appearance? Are you not my true shadow? Is only the shadow true and appearance always wrong?

K. All the world speaks of Philemon, but who speaks of Ka? And yet Ka is the all creator of beings and forms.

1. VI. 18.

My soul, did you come toward me this night with a threatening air? What did you want?

S. You have not let me speak to you very long. I must speak to you about Ka, as you noticed. Do you understand him, the beneficial limiter?

He, who gives you love for the holy ground, for the spot of earth which is beautiful to you and where it pleases you to live?

He adorns this spot with care and love, he cultivates the land so that it greens and brings fruit.

He limits you to this spot of earth, to these people who are dear to you.

He gives you the sensation of being in this particular form. He excludes all other possibilities.

Therefore he appears dangerous and murderous. He is rooted in the earth and binds men to their earth.

I. So I saw. Yet tell me, what snags my breath, what impedes me?

S. Philemon is frightened. He senses the danger of the earth. He fears the beautiful serpent poison of the earth.

His foot was once lamed by ** a poisonous bite, but wings grew. He knows the power of poison, so he develops the power to fly.

He sees the serpent among the roses and therefore wants to be a butterfly.

However, do not let yourself be too enchanted by him, since you are a man, a brother of the earth-dwelling animals.

How beautiful and familiar is the fortune of the earth!

The people you know and love, who know and love you, the trees that lovingly shade this spot of earth, the dewy flowers which greet the sun, the birds that fill the fluttering air of the dawn, shimmering leaves and flowers, the glittering surface of the water, the wind that clouds over the mountains, that is the fortune of the earth.

This is also Philemon, the one who loves.

The daimons reconcile themselves in man, who found himself, who is the source of the four streams and the spring-bearing earth. Water flows from his peak toward the four winds.

He is the sea that gave birth to the sun, he is the mountain that carries the sun, he is the father of the four great streams, he is the cross that binds the four great daimons.

He is the incorruptible seed of the nothing that accidentally fell through space.

This seed is the beginning, younger than all beginnings, older than every end. I praise the greatness and smallness of man. His suffering fills the earth, his fate is in the smallest and most secret things.

What leads you to joy? The sacrifice of what does not belong to you. But joy is your own self. The Black Books, Vol. VII, Page 182-185

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1203VBZ8VZOAL&dchild=1&keywords=jung+black+books&qid=1609848530&sprefix=j

As a God, you are the great Abraxas in your world. **(2021-09-02 04:53)**

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[1]Black Books

As a God, you are the great Abraxas in your world.

But as a man you are the heart of the one God who appears to his world as the great Abraxas, the feared, the powerful, the donor of madness, he who dispenses the water of life, the spirit of the tree of life, the daimon of the blood, the death bringer. Jung's Soul, The Black Books, Page 275

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=2FWS27JJXM94P&dchild=1&keywords=jung+black+books&qid=1608378892&sprefix=J

He [George French Porter] bequeathed Jung $20,000. (2021-09-02 07:20)

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[1]Black Books

George French Porter (1881- 1927) was an American businessman, collector, and philanthropist from Chicago and a patient of Jung's and William Alonson White's.

He married a Frenchwoman, Mirna Manziarly, who was a Theosophist and a friend of Krishnamurti.

It was on Porter's invitation that Jung traveled to America in 1924- 25, and Porter financed the trip. In September 1926 he suffered a neck injury from a car accident, and in February 1927 he was planning to visit Jung in Zurich.

On February 24 he shot and killed himself.

The news was carried on the front page of the Chicago Tribune, which reproduced his suicide note to his wife, in which he wrote, "This fate was on me- the inevitable conclusion to a twisted life" (February 24, 1927).

The Tribune described him as a "sufferer from melancholia."

Barbara Hannah noted, "When he died ... Jung was much distressed and said that if he had only known about George Porter's difficulties he would have gone to America at once to do all he could to help him" (Jung: A Biographical Memoir, p. 158).

His estate was worth $5 million.

He bequeathed Jung $20,000.

Franz Jung informed William McGuire that it proved to be "mining stock of slight value" (William McGuire, "Jung in America, 1924- 1925," Spring: An Annual of Archetypal Psychology and Jungian Thought [1978]: 37- 53; Chicago Tribune, February 24 and May 6, 1927; and see New York Herald Tribune, March 4 , 1927). The Red Books, Vol. VII, Page 241, fn 266

1. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=AVNC4AGGZ28K8SQVAFNB&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8

We were dealing last time with that rather remarkable mythological dream of the four valleys that converge. (2021-09-03 03:57)

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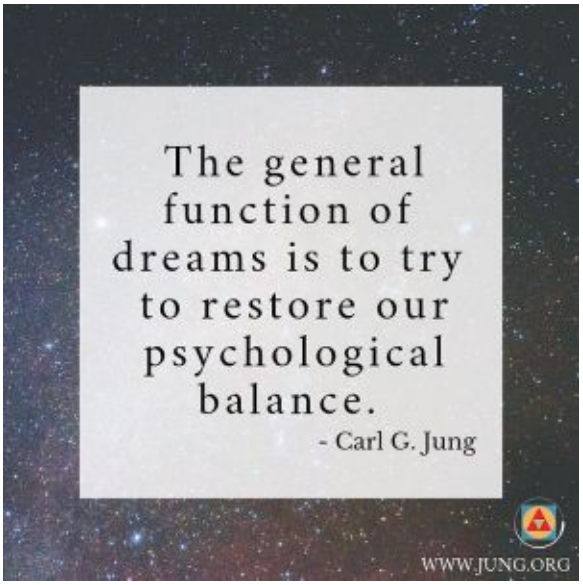

[1]Visions Seminar

LECTURE III 29 October 1930

We were dealing last time with that rather remarkable mythological dream of the four valleys that converge.

Unless you have had a good deal of routine experience in reading dreams, you have no special feeling of discrimination concerning their symbolism-they all look chaotic in that case, whether they have one form or another.

But anyone who was used to the language of dreams would feel immediately that the symbolism in this one was unusual.

Whenever something turns up in a dream which has little or no connection with ordinary life, when there are no railroads or streetcars or houses, no parents or relations, but instead dragons or temples or something which does not exist in one's usual surroundings, then you can be sure that the unconscious has a tendency to convey the idea of something uncommon or extraordinary, its particular nature depending upon the nature of the symbolism.

To dream of a dragon, for example, would most obviously indicate a mythological idea.

And one feels that the symbolism is significant in this dream of our patient; one does well to contemplate such a picture.

One of the reasons why I let people make drawings is that it helps their imagination.

The picture in a dream leaves rather a fleeting impression which soon vanishes, but when you make a drawing of it, it

remains in your mind or in your field of vision, and that gives you a chance at more associations, more context.

It is surprising to see how much associative material comes out in that way.

Sometimes people who really cannot paint at all make a funny kind of picture which is peculiarly stimulating to their imagination just on account of the many mistakes they make.

It looks like something entirely different, and then they suddenly are aware of its real meaning; through their very mistakes, the unconscious contents are associated with the picture.

A drawing of a dream content makes no claim to be art, it is simply an aid; it is like making a diagram to explain a subject; it is a sort of visualization of your thoughts.

I did not suggest to the patient to make a drawing in this case.

It was not necessary because she is a woman of vivid imagination and great intelligence, and she felt at once that this dream was significant; in comparison with the dream before, it is obvious that it is on a decidedly deeper level.

Such a meaningful dream takes on an epic form, it sounds like a hieratic text.

To be with an unknown man in a boat is perhaps not uncommon, but that they must go to the very end of the lake makes it a sort of quest, an adventure.

Then at the place where the four valleys meet something exceedingly symbolical happens-the man finds a lame sheep and she finds a lamb that is pregnant.

The symmetrical quality of this vision shows in itself that it is highly symbolic.

When dreams have that symmetrical character, one can be sure that they refer to an archetypal pattern.

Ordinary dreams are just dynamic, a wavy line, a motif which moves like this:

The dreams which refer back to an archetypal pattern have a more static structure.

In this dream with the four converging lines and the water in the center, the figure on the left would

be the female and on the right the male-the dreamer and the animus or the unknown man, the guide.

Then she finds a little lamb and he finds a lame sheep, which is in a way an opposition, but at all events it is again symmetrical.

So one sees that the dream refers to a very definite archetypal idea.

It has the characteristics of a kind of dream which we in our Western ignorance would not notice particularly, but which Eastern

people or primitives would emphasize at once.

The primitives don’t call them by the ordinary word for dreams-they would hardly even speak of ordinary dreams-they call them great visions, and they assume that only great men have great visions.

And if a child has such a dream, he must have a great destiny. The ancients also believed that.

The mere citizen has no dreams, or his dreams don’t count.

Now this dream conveys the idea of greatness, it is superpersonal.

Small people are personal. Great people are more than one person, they are representatives, they are exponents, they reach beyond.

This dream would mean that greatness had been touched.

Here is size and width of horizon; one could assume that here would be destiny.

When such an archetypal pattern comes to the foreground, one can be sure that fate is on the way.

And fate is power, an instinctive power in man, for he creates his own fate.

It is often quite difficult to understand such dreams because they have a far-reaching meaning-far-reaching in the sense of time.

Such a dream might anticipate something which lies in the far future, and then one would call it prophetic, but that is not necessarily so, and it would not anticipate the future literally; it simply shows the apparent line or pattern of the future.

It is like a signpost on a road pointing out that it is four hundred miles to Paris, which means that Paris is potentially there; it is seen ahead.

Now, the man picked up a lame sheep. Have you an idea about that?

Dr. Schlegel: One associates the flocks of sheep with the Christian attitude.

Dr. Jung: Yes.

But to deal now with that one sheep, one could say in connection with the idea of symmetry that this might be the old philosophical idea of correspondentia, as between above and below or between right and left.

So the lame sheep would correspond to that man's figure, as the pregnant lamb would correspond to the woman's figure.

In picking up the lame sheep, the man is picking up something that is in correspondence with himself, which expresses himself in a way, because these figures in the archetypal pattern are acting symbolically, exactly as the prophets in the Old Testament acted symbolically.

Those Old Testament prophets did the most astonishing things to catch the eye, so to speak, to symbolically express an idea.

The worst case was the prophet Hosea, who married a prostitute as a symbolic act because the Lord ordered him to do so, expressing in that way that the people had prostituted themselves to the heathen-he showed the people what they were by marrying a prostitute by divine order.

And in a dream of this kind, the actions or gestures are equally symbolical.

When these two figures take up those animals, their action is a manner of speech.

It is as if they would thereby convey a certain idea, as if they were saying: this I do in order to show you that one should feel compassion-or something like that.

I said last time that these sheep might be of Christian origin, because sheep, particularly the lamb, play a great role in Christian symbolism, and it is quite certain that Christian symbols would come up with our patient.

Her inherited Christian attitude is responsible for the standstill in which she found herself, when development came to an end.

She simply could not solve her problems with the typical Protestant point of view.

In natural conditions, there would be no standstill and life would simply flow on; only if consciousness interfered by imposing a certain attitude would life be stopped.

So naturally, it is our most developed attitude that accounts for our breakdowns.

I have often been asked why I bother about religion, because people cannot understand how a neurosis can have anything to do with religion.

It surely has nothing to do with religion as it is usually understood-an affair of the church.

We have such a foolish conception of religion nowadays.

People are Catholics or Jews or they belong to some other denomination, and they think that is religion, but that is only a sort of specialization of a certain creed which has nothing to do with the religious attitude.

The religious attitude is quite different, and above all it is not conscious.

You can profess whatever you like consciously while your unconscious attitude is totally different.

For instance, many good Protestants have not the faintest idea about Catholicism because they are ignorant, yet they have absolutely Catholic convictions in their unconscious, which come from the fact that their ancestors were Catholics.

So after a while, when the surface is more or less wiped off by the analytical treatment, one then has to do with the primitive Christian, and that is the problem here.

The patient was quite unaware of the meaning of those sheep-they meant nothing to her, they were just sheep, though of course she knew that in church hymns Christ was called a lamb.

Naturally, she wouldn’t hold the belief of the Hindu gentleman who traveled to Europe to study European customs and beliefs and was astonished to find in England an almost exclusively animal worship: he found everywhere in the churches a pigeon and a lamb.

He took it quite seriously and said they called themselves Christians but were really animal worshippers.

It is not taken seriously in these days, but formerly the lamb symbolism did play a tremendous

role, as one sees in early Christian art.

So this is a piece of Catholicism in our patient which is quite unexpected.

Then what further analogy with Christian symbolism do you see?

Dr: Baynes: The shepherd.

Dt: Jung: Yes. The man in the dream guides the dreamer to the place of the four valleys and now assumes the role of the good shepherd; he comes to his flocks and picks up a lame sheep.

He may be likened to a very interesting figure in the early church called the poimen that has now vanished from ecclesiastical terminology.

The good shepherd has remained but the other figure has vanished, along with a book which was almost canonical at the time, called Hermas the Shepherd.

When the New Testament writings were gathered together, that was omitted. I use the Greek word poimen here because that was a pre-Christian figure.

It was a pagan invention and in direct historical relation to Orpheus, another figure that was related to Christ.

Orpheus was understood to be an anticipation

of Christ because he tamed wild animals-symbolizing wild passions-by his delicate music.

He also was regarded as a shepherd, but was called the Fisher as well, and as such played a great role in the Dionysian mysteries.

We thus find the Christ figure appearing in heathen cults.

In certain inscriptions Christ was almost identical with Bakcheus, on exactly the same level. Caligula, that famous perverted emperor, had a sanctuary where he kept the images of the Great Gods, and Christ was one of them.

In those days the figure of Christ was quite hazy-our idea of him is a later invention.

In very early times he was not personified at all, but was always referred to in symbols.

The form of the poimen, for instance, was a tremendous sort of angel of more than human dimensions, a great invisible spirit god, and that impersonal figure was never called Christ, that name was taboo.

He was called the Shepherd ofMen-Poimandros, the great leader of men, a mystery man, but directly related to the Shepherd of Hermas, which is a distinctly Christian figure and forms part of the early Christian literature until the

fifth or sixth century.

We have the pagan form in a very interesting Greek text, and the best idea I can give you of it is that it might have been written by an analytical patient about his visions.

It was obviously written by a man because the mysteries were then chiefly a man's business (today they are a woman's business), and it is a description of the way the poimen appeared to him, what his teaching was, and how he received guidance through that leader or shepherd of men.

Of course, our patient has not the least idea of what she is dreaming.

There is just an unknown man who picks up the sheep, but as a matter of fact she returns here to the archetypal pattern of the spirit-like leader of men.

It goes right back to the spirit-leaders of primitive tribes-where the medicine men are at times possessed by spirits, chiefly ancestral spirits, who tell them what is good for the people.

A marvellous example is in a book by Rasmussen about his experiences among the Eskimos in the north of Greenland.

A part of the Eskimos, foreseeing starvation if they stayed where they were, were led by a medicine man across Baffin

Bay to the North American continent, where they found food.

He had a vision that there was the Happy Land.

Now that man had never been there, and nobody knew that they could get across the sea; yet he succeeded in convincing the tribe.

In the winter when Baffin Bay was frozen over, they started to travel across.

Halfway over, part of the tribe began to doubt.

They decided that there was nothing ahead and returned, and they died of starvation.

The other half he led safely across.

This exactly describes what the shepherd or medicine man means under primitive circumstances: it is an intuitive mind possessed by a vision, or farsight.

That is the only function by which the life of a tribe can be safely led, there are no other possibilities or sources of guidance.

It cannot be done by thinking because thinking is not differentiated, so he must have a sort of far sight, in order to let the people know where the flocks are, for instance, or when

there will be war.

The medicine man of the Elgonyis told us that he had no more dreams since the English were in the country. I asked him why, and he said it was because the chief man in power knew everything; he was in charge of the whole country and

knew exactly what to do, and since then, his own political function, the spirit-leading of the tribe, had come to an end.

Our raisonnement is done in a way by the primitive but only in his unconscious.

His functions are not yet developed out of the unconscious, so it manifests in the form of a revelation; it is as if a voice in the night told him what should be done.

There are countless examples of that in the Old Testament. The prophets were poimen, spirit-leaders.

Now such an archetype still exists in us in the form of dream-pictures.

We might dream of the spirit-teacher in many different forms, as an important person, a doctor or a professor or a managing director or even a board of directors.

A medium, for instance, is very often directed by a so-called control who is the spiritual guide, or it may be by a group.

In Hyslop's book about his own and William James's experiences with their medium Mrs. Piper, he describes her having a whole group of leaders, called the Imperator group.

They were a sort of board of invisible directors who, from the other side, were running the most important jobs in the land for the spiritual guidance of the people.

In normal circumstances people don't know of the existence of the spiritual leader, but in the analysis of their dreams they come across them.

That man in the boat is one case; he says this woman must go through with her undertaking and reveals himself as a sort of good shepherd.

It is not very obvious in this dream, but he comes again later on; you will see that this figure slowly develops into the primitive spirit-leader, a seer, who foresees everything which she is meant to go through herself later on.

Exactly like that Eskimo who saw the way across to the mainland, who was there in spirit, experiencing the whole journey over the ice before it actually came off; only when he had succeeded in convincing his fellow beings, did the actual experience come.

That is the way it goes.

In this case the spirit-leader will foresee and experience by anticipation, and she will go the same way and will experience it in her own life.

Picking up one of the lame sheep denotes this man's quality as a good shepherd.

There is something wrong with both those sheep; one is lame, and the lamb she picks up is pregnant, which is an abnormality, a thing which should not be, so both may die as the shepherd intimates: he says they are shivering, already quite cold.

So if we take that sheep symbolism as indicating a specific Christian attitude in solving the great problem of how to live, we might say that it was demonstrated here in a twofold way that that would not live in her much longer, despite the fact that she is trying to keep it warm.

It is quite possible that this specific Christian inheritance may die.

Yet animals always denote instinctive forces, and it would be bad for her if they died, so there is a possibility of their living.

But in that case those instinctive forces would need a different formula, or rather, a new spiritual guide.

For a formula is more like the word of power, like the Christian creed, or the mantra in India, a word of power that symbolizes the spiritual guidance, a word that will help us on our way.

Therefore we sometimes speak of the Word that has brought salvation instead of the actual spiritual leader.

A leader appears and leaves the Word behind, and so the function of spiritual guidance is often conveyed over to a word, a mantra; it becomes a form instead of the living spirit itself.

Such a word is symbolic, a form that can express the tendencies of the blind instinct.

Then the instinct quite naturally puts on that form, the spirit fits into it.

The medieval Christian formula was satisfactory to all the instincts of medieval man: it appealed to him, he was indubitably caught by that formula, and very little went off on side-tracks.

Therefore there was one universal Catholic church with the same form, the same style, from Norway down to Sicily.

Practically the whole known Western world was then one and the same civilization, one and the same mind, and in the

church one and the same language was spoken.

It is an extraordinary confirmation of the fact that all the instinctual cravings of the human beings at that time were sufficiently expressed in that form.

But of course such a word, or formula, only lasts for a while and then it no longer serves.

So when one compares the Christian of the seventeenth or eighteenth centuries with the Christian of the second century, there is all the difference in the world.

Even if it were possible to confront Pius, the second Pope, with Professor Ritschl, the modern theologist, it would be impossible for them to understand one another.

Professor Ritschl is one of the originators of the idea that Jesus was a real person, while the primitive Christian had no such idea.

To them he was the poimen, a living presence, an invisible spiritual leader.

But Professor Ritschl said that Christianity was like an enormously long railroad train:

when an engine suddenly pushes against the last car, then that push goes through the whole chain of cars until it reaches the very first, the present.

So for two thousand years God has been irresponsible; he might have been locked up just as well.

Perhaps he has retired, quite satisfied with the fact that he once gave a push to that chain of cars and that we still feel the faint repercussion.

How could a man like Hermas, who knew of the great presence, understand such a point of view?

And the Professor went on to say-a particularly sad remark-that we could still see that push in the church as well as in the school and in family life.

The early Christian would call that paganism, because to him the family meant nothing, the family had to be broken up; when the Lord called him, he dropped all relations of the flesh.

There was no church, and the schools were heathen and had to do with the flesh.

There was only one school and that was God.

All that St. Paul knew was taught in ekstasis by God himself.

The family simply did not exist.

One of the reasons why the Romans persecuted the early Christians was that they interfered with the policies of the State which were based on the idea of the family. Jesus said: "I come not to bring peace but a sword. "

He meant to break up the policies of the State.

One can understand that Pontius Pilate was not averse to handing him over to the Jews, for he was a political nuisance.

To the early Christians, the life of the spirit was the main thing, but to Professor Ritschl it is all the phenomena of the railway station.

So the formula changes from century to century, and now we need a new formulation.

Of course, Christianity is still functioning, but an unusual number of people nowadays are ex ecclesia, and they are naturally seeking a new formula.

In this dream, our patient is one of the sheep inasmuch as she is still an instinctual member of the Christian church.

Her mind is lame and she is pregnant.

She is still too young to carry, and yet she is pregnant with the future.

She is too young as a person, not mature; she is pregnant with the future but she cannot carry it.

That is a general truth for the whole present epoch, one could say. Most people cannot stand it.

Their minds are too lame and they just become neurotic, they cannot get up and bring it about.

That is expressed by these two symbolical sheep, inasmuch as the dreamer's mind or psychology is still part of the Christian flock.

Now after this dream, she was attacked by an unusual feeling of lassitude and weariness which was quite inexplicable to her, but the reason is obvious in the dream.

The lameness and illness of the sheep is a living fact in her.

One has such a feeling of weariness, a sort of resignation, of despair, when one has lost a hope, a form in which one could live, for instance.

When that possibility is gone, one is overcome by that psychogenic fatigue; it is a direct consequence of the realization that has taken place in the dream.

And, mind you, this reaction came before we had analyzed it.

She did not know what the dream conveyed, but she felt the effect of it, as is often the case.

Now just at this time it happened that she came across a book by AE called The Candle of Vision, which interested her very much, it somehow made a deep impression upon her.

The day after we analyzed this dream-when I gave her some general ideas about it without going so far into the interpretation as I have n here-she still felt rather tired, so in the

afternoon she saw this sort of hypnogogic vision.

It is the first picture I lay down, and just as she was falling asleep she suddenly and it sums up all that is to come, it is the whole truth in a nutshell-an amazing fact.

Then another figure appeared-a human head but dark as if in shadow, and around it a halo.

What is that?

Answer: An early Christian nimbus.

Dr. Jung: Yes. You find that particular form in early Christian art and archeology, in the basilicas, etc., and also in the late Romanesque and early Norman styles.

It is like the sun halo of the gods of the Mithraic cult.

And it is like the nimbus of the old emperors, but in that case it was often blue or green, while for the saints and angels it was always golden or yellow.

I had said nothing to this woman about the poimen, but this is a head one might find in the catacombs.

That the poimen interpretation is right is confirmed by the visions that follow.

The patient did not recognize this cross form as a halo, she thought it was just a wheel; and she had never heard of a

sun-wheel, which is one of the most ancient forms of sun symbol.

Behind the head of a god or an emperor, it means that his head is like the sun.

The next vision is a double goblet. What do you make of that?

Prof Eaton: It might refer to the Christian sacrament.

Dr. Jung: But a double goblet is not used there.

Mrs. Jaeger: In very old Greek times, such goblets were given as presents to guests.

Dr. Jung: Was that not a goblet which was intercommunicating?

A very primitive form of goblet was based on this principle, two cups or bowls connected in this way: one person drank from one cup and another person from the other.

That was done to be sure there was no poison in it. In order that the guest should have no fear that his hospitality might be poisonous, the host drank out of such an arrangement; it was to give the guest assurance.

The primitive gesture of greeting is to hold out their open hands in such a way that it shows that they are not going to stab one another.

It is bad form to hold one hand in one's pocket in shaking hands, because there might be a knife concealed there.

Our polite forms were originally compensations for the contrary.

This picture is highly symbolical-when the top is filled, the lower bowl is empty. It is paradoxical.

Only one part at a time can be filled.

It might mean that what is poured in from above is poured out from below.

At the time I took it as symbolizing the transition from above to below; one could expect that what had been above would now be below.

The next symbol is rather unrecognizable.

It is a wig. This is the dwelling place of the leader; in the next picture you see that the leader is the primitive seer.

The good shepherd, the poimen, above, is the primitive seer below.

What is poured into the goblet of the Christian idea above becomes the instinct of the earthly seer below.

There is a primitive idea of the sacrament poured on the earth as a libation.

That interpretation would seem quite arbitrary if we had not the chance to look at it retrospectively.

At first I could not imagine what this picture could mean or how it was related to the former one.

Nor could I make out what that arrow-or spear as she called it-shot at the moon might indicate.

But in the light of subsequent events that all became clear.

These initial visions anticipate the events which follow.

After these visions she fell asleep and had the following dream: I was motoring to my native town, terribly anxious for fear I had not enough oil or petrol.

I had great difficulty in finding the road.

At last when I found it, a man said, "You should have known this was the way for there are other cars on this road, and you have been going along l@ely lanes."

This was repeated in the same night in exactly the same form, which means that it expresses something particularly important for the dreamer.

When you are in doubt whether someone has understood a thing, you say it twice, and in the same way the unconscious repeats this dream a second time to make it more impressive, less liable to be forgotten.

Now the dream says that she is on the road to her native town, the place where she came from and where she is at home.

That is symbolical.

She is returning to the home place, which is right, and one immediately associates this with the place where the four valleys meet.

That is not particularly indicated in the dream, but you remember that the association with the four valleys was the town built on the number four, the heavenly Jerusalem in Revelations, which is of course the home of everybody.

In this case it is her individual town where she belongs, not just the heavenly Jerusalem which belongs to all.

This is a symbol for herself, her symbol of individuation; she is going home to herself.

And that it is a goal explains why she is so terribly anxious about getting there.

But she is in doubt whether she has enough oil and petrol, the means of getting there; oil and petrol are absolutely necessary for the life of the car.

Petrol is condensed energy, it is liquid energy, and translated into psychological language there naturally might be doubt in her mind whether she will have enough patience or realization, enough will power or energy, to get there, whether her supply will be sufficient for that long road to herself.

And besides that doubt, she apparently had great difficulty in finding the road to her native town.

There are many ways and she might be side-tracked.

She is inclined to lose her way, either because of the many opportunities to go the wrong way, or because she likes to go the wrong way and so avoid the main road to herself.

If you feel yourself into her situation, you will understand.

The way to oneself is the longest and the hardest way, and everyone would pay anything, his whole fortune, to avoid it.

Most people hate themselves, despise themselves, and for nothing in the world would they go to their native town.

Mind you, the Christian idea is that man is bad from the beginning and the place of his origin is hell, so why should he care to go there?

That teaching has been the highest formula for the conduct of our lives; we may think we are not influenced by it, but it is still our creed.

Even if a man thinks the New Testament is all bunk, it seems to him quite bad and morbid to be alone with himself.

If I ask him to spend even one hour by himself daily, he thinks I am crazy, for he considers himself a sort of dung heap or a wastepaper basket inside, and why spend time on that?

According to the Christian teaching, man needs the intercession of the saints and the grace of God to get anywhere at all; left to himself he is a miserable worm just ready to go down to the eternal fires that he came from.

The idea of a terrible punishment in hell does not appeal to us, but for seventeen or eighteen hundred years our lives

have been part of that formula, and we naturally suffer from the psychological effects of such an education.

There is no escape.

We may be quite liberal in our point of view, atheists perhaps, but we cannot get away from it because it is in our blood. In our heads we may be liberated, but go a little farther down and we are right in the Middle Ages.

So the way to the self is most painful and shocking, and one does not wonder at these difficulties in the road of my dreamer, these many desires not to find the road.

Therefore she hears the voice of the spiritual guide-he always appears as a man-admonishing her, "You should have known this was the way."

She half knows that, yet she would so much have preferred not to know.

He tells her that she could have seen that other people were traveling the same way, so she had no excuse for going off on lonely lanes. She has taken to all sorts of other possibilities,

bypaths, instead of sticking to the main road.

Here that voice appears in its true form as a spirit-guide, a shepherd.

There was a great storm at sea.

I entered the cabin and saw a young boy in the arms of a nurse. He looked very ill.

I walked to the window to watch the waves, thinking to myself that it was the first time I had been on the water without being sick.

This dream comes after the one in which she is told that her uncertainty as to the right road is mere pretext; it might be disagreeable, but that does not prove that it is wrong.

So one would assume that she would now choose the direct way.

But then, naturally, she gets into trouble that is why she avoids the right road.

This is symbolized by the great storm at sea, a tremendous chaos of wind and waves, a passionate upheaval of elemental nature.

In the unconscious, wind means mind or spirit, so it is a real brain storm, which is exactly what she has always been

afraid of.

No sooner is she forced to take the right road than she encounters the brain storm, and then she enters the cabin and sees a young boy who is gravely seasick.

She had been on deck, which is obviously dangerous, for if the brain storm is outside, it means that she projects it and is in a panic.

There is then no difference between herself and the object of her emotion.

She will say that other people are making the trouble, she will attribute it to the mana or magic power of someone else, and then the affect will be out of her hands, and that is the beginning of funk.

If one thinks those people are animals with horns, one is just crazy, one is projecting one’s own brain storm upon the surroundings.

While if one realizes that they are very nice people and that the brain storm is one’s own, one will presently come to oneself.

When a child is in that state, he is put into a room alone, where he won’t say someone else is to blame because there is nobody to listen, and after a while he discovers: it is I who am naughty, not mother or brother or sister.

So for our patient to recognize her own condition is tremendous progress.

Hitherto she had thought it was her husband or the devil or circumstances.

People always have some scapegoat.

Perhaps it is the parents who died twenty years before but are still working against one: if only twenty years ago such and such a thing had not been said!

That is exteriorizing oneself, seeing the brain storm outside.

Therefore she goes inside, realizing that the storm is in the inner sea, and there makes the discovery that somebody else is sick.

She had always been sick before in a storm herself and lost her morale completely.

In this case seasickness means demoralization through the wrong psychology, the projection of one's psychology into other people, for one then has no point of view naturally; one doesn't exist, one is scattered.

In this dream for the first time she is not seasick, because she recognizes, as her action shows, that the storm is in herself.

So the evil consequences do not touch her but a little boy in the arms of a nurse.

A little lamb was in her arms before, a female lamb, but now it is a little boy, and since the patient really has a little boy, he would symbolize what she has achieved or brought forth so far. It is something new, and that attempt at a new form of life is seasick, which means that she is shocked, demoralized.

She attempts to go to her own town, and on the way she receives a severe shock which makes the boy, her honest attempt, seasick.

For a while he is disintegrated; but she is not disintegrated.

She knows that she is simply checked for the moment, and that is the beginning of objectivity, of a higher quality of

consciousness.

Therefore Schopenhauer says that the only divine quality in man is humor, because humor is a consciousness behind consciousness, an ego behind the ego, an observer on a different level who sees what you see and thinks what you think.

And she makes the hopeful statement that this is the first time that she has not been seasick in such weather-the first time she has not been demoralized in a brain storm-which means, as I said, tremendous progress.

Now I don't know exactly what caused the brain storm, I can only say that it is generally very difficult and disagreeable to come to oneself.

But that is in a way an academic statement; we can understand it theoretically but we have no specific reason here.

I should have asked her: "But tell me, what did you encounter, what kind of monster was blocking your way when going to your city?"-and then perhaps she would have told me.

People don't know the worst obstacles, however, and anyway, before I could ask her, she had a further bit of dream on the same night which gives us the exact answer: "I was motoring round the wall of a large estate, and I heard the voice of an unknown man saying,

’This is a lunatic asylum.’ "

That is what caused the brain storm.

That voice says: "Look out!"

On your way home you pass by the lunatic asylum.

People often have to realize that the way may be close to it, and that is the cause of the worst brain storms.

Nearly all the people who have to go that way are nowadays threatened with the lunatic asylum.

That comes from our rational assumptions, from the fact that we are so convinced that the world is quite reasonable, just as it ought to be, that it consists of nice families and perfectly good organizations and lawbooks and police, everything on rails.

And then they realize on their way home that that is not quite true.

In this connection I should recommend you to read for your edification a book by Daudet, which I have quoted before, Tartarin sur les Alpes.

It is a most marvelous example of the man of today.

Tartarin went off to the Rigi with tremendous equipment, thinking he was going to get into a dangerous wilderness, and then he landed on a dancing floor, a fine hotel, with a railway to take him up, and every comfort.

So he concluded that it was just a joke, that the Compagnie Anglo-Suisse had bought it up, organized it like Coney Island, and there was no danger at all.

So he went up the Jungfrau with two guides and was congratulated on his tremendous courage, and he smiled and bowed, all the time convinced that he was perfectly safe, the whole thing a fake.

But of course he went back to his own country and boasted: /have been there, frightful danger, etc.

Then he brought another fellow back with him from his town who thought it was all real.

Tartarin took him up to the mer de glace in the region of Chamonix, walking ahead with the other fellow tottering behind in a hell of a blue funk.

Pretty soon it began to get somewhat slippery, and mists and crevasses, and slowly it dawned upon him that it was not a fake, that the Compagnie Anglo-Suisse had no hand in it.

At that moment there was a jerk on the rope and he thought: by God, that man is in a crevasse, and quick, he whipped out his knife and cut the rope!

Then he was in an abject panic, and on all fours he crept out of that glacier and didn’t even look for his companion.

So he went home and told about it: tremendous accident, he had tried to rescue his friend, but impossible!

And he was celebrated as a great hero of the Alps.

A few days later the other fellow turned up, also a great man-lost in the snow!

Then the report came from a rescue party that\had been sent out.

The only thing they had found was a piece of rope· cut at both ends!

That is the funk, the panic, which seizes people when they get away from their suppositions of perfect safety, and that is our dreamer’s fear.

Things take on the most fearful proportions and she is overwhelmed, and then the voice says to her in the most tactless way: this is a lunatic asylum, which is just the thing she is afraid of and would have avoided.

If a doctor had told her she was going to a lunatic asylum, she would have gotten the shock of her life. And here is that calm voice saying exactly that, not sparing her in the least. Carl Jung, Visions Seminar, Page 38-52

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=5DA5ND8PFW2DPM25YPBX&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=d42cf437-3205-4c45-986e-78b469a

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Clement’s view is clearly Monotheistic, as it unites the opposites in one God.
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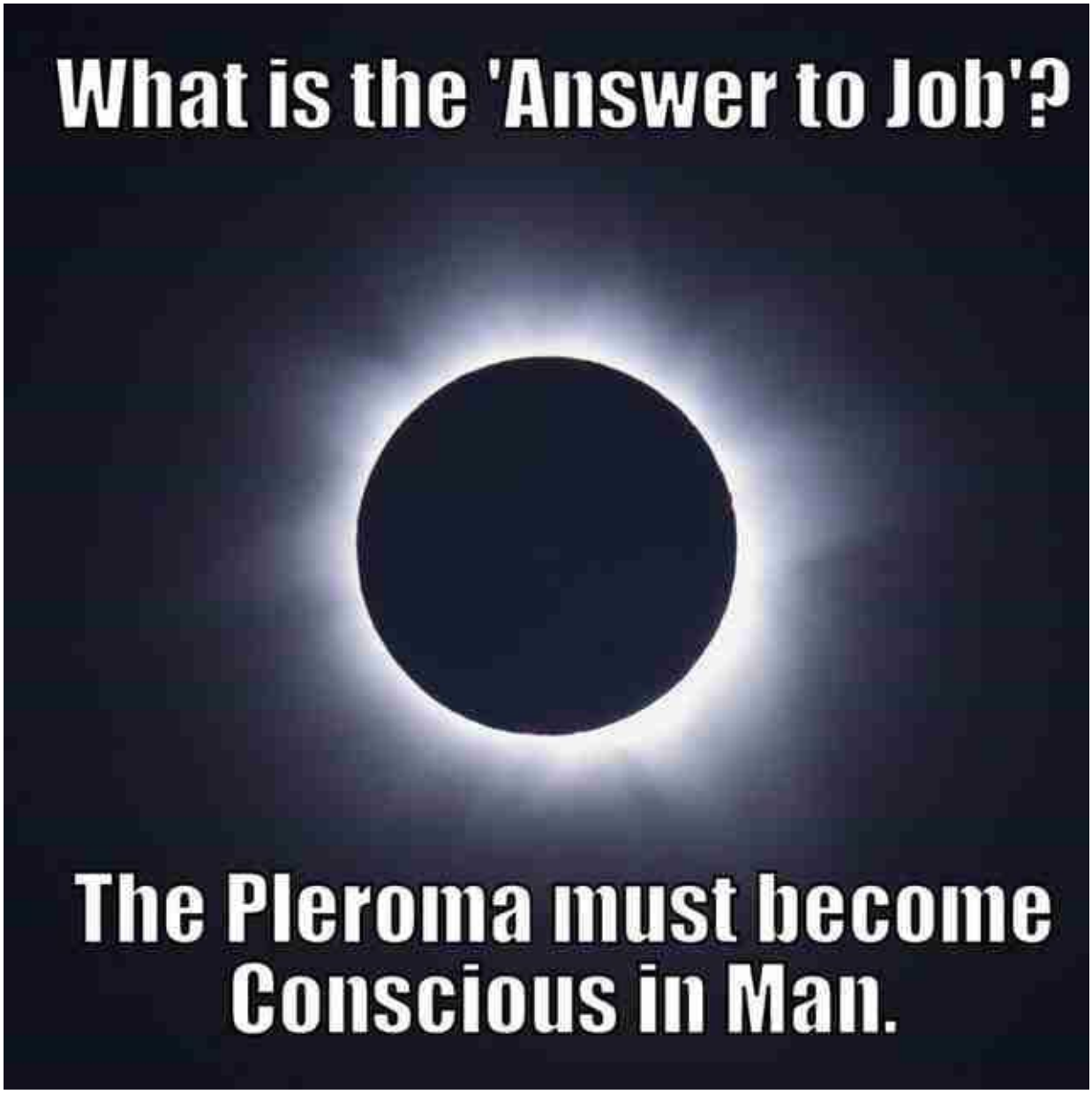

[1]Black Books

In his later writings, Jung argued that the Christian God-image was one-sided in that it left out the factor of evil.

Through studying the historical transformations of God-images, he attempted to correct this (especially in Aion and Answer to Job).

In his note on how Answer to job came to be written, he wrote that in Aion he had "criticized the idea of the privatio boni as not agreeing with the psychological findings .

Psychological experience shows us that whatever we call ’good’ is balanced by an equally substantial ’bad’ or ’evil.’ If ’evil’ is non-existent, then whatever there is must be ’good.’

Dogmatically, neither ’good ’ nor ’evil’ can be derived from Man, since the ’ Evil One’ existed before Man as one of the ’Sons of God.’

The idea of the privatio boni began to play a role in the Church only after Mani. Before this heresy, Clement of Rome taught that God rules the world with a right and a left hand, the right being Christ, the left being Satan.

Clement’s view is clearly Monotheistic, as it unites the opposites in one God.

Later Christianity, however, is dualistic, inasmuch as it splits off one half of the opposites, personified in Satan . ... If Christianity claims to be a monotheism, it becomes unavoidable to .assume the opposites as being contained in God" (1956, CW II,§ 357-58). The Red Books, Vol. VI, Page 213, fn 50

1. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=HFSVNXSB6DR8BF6H05WW&pf_rd_p=9d9090dd-8b99-4ac3-b4a9-90a1db2ef53b

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The real mystery does not behave mysteriously or secretively; it speaks a secret language, (2021-09-03 04:35)

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Michael Parkes
The real mystery does not behave mysteriously or secretively; it speaks a secret language...
Carl Jung; Psychology and Alchemy

[1]Psychology and Alchemy

But mystification can also arise from another source.

The real mystery does not behave mysteriously or secretively; it speaks a secret language, it adumbrates itself by a variety of images which all indicate its true nature.

I am not speaking of a secret personally guarded by someone, with a content known to its possessor, but of a mystery, a matter or circumstance which is "secret," i.e., known only through vague hints but essentially unknown.

The real nature of matter was unknown to the alchemist: he knew it only in hints. In seeking to explore it he projected the unconscious into the darkness of matter in order to illuminate it.

In order to explain the mystery of matter he projected yet another mystery—his own unknown psychic background—into what was to be explained: Obscurum per scarius, ignotum per ignotius! This procedure was not, of course, intentional; it was an involuntary occurrence. Carl Jung, CW 12, Para 345

1. https://smile.amazon.com/Psychology-Alchemy-Collected-Works-Vol-12/dp/0691018316/ref=sr_1_1?dchild=1&keywords=alchemical+studies+collected+works+of+c.g.+jung+vo

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Do you believe that I was dead? I am as living as you. **(2021-09-03 06:27)**

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[1]Black Books

1. I. 1927.

Funeral. -I A vivid feeling the night after, as if he waved to me, standing at the foot of my bed. I decided to follow him (in thought).

He led me out of the house, into the garden, on the street and into his house.

There into his study, where there was a large bookcase behind the table.

I had no idea what books he had there. He pointed to the first of three bound red volumes on the second highest shelf.

Then the vision stopped. The next morning I went (in reality DJ immediately to his wife and asked her to take me to the study.

I got up on a stool, there the three red books were and took the first down: the title was Zola:

The Legacy of the Dead. (Contents irrelevant?)

Around the following night I dreamt: I see H. S. healthy and happy, as if rejuvenated, smiling and he has a new suit.

A few days later: H. S. and I are in Luxor, Tropical hotel.

I sit on a sofa at a small white marble table. He seats himself next to me and makes an angry accusation against me:

Do you believe that I was dead? I am as living as you. A faint carrion smell is noticeable.

He approaches me threateningly and I draw my knife which I brandish in front of his face, to stop him. Seep.

End of Jan. 1927.

George Porter in Chicago X suicide. Unfit for life. Projected the anima in women. The Black Books, Vol. VII, Page 240-241

Hermann Sigg was buried in Kusnacht on January 13.

The service was conducted by Adolf Keller (Neue Zurcher Zeitung, January 14). The Black Books, Vol. VII, Page 240-241, fn 262

A German translation of an early Zo la novel, Le voeu d'une morte (1867), subsequently translated into English by Count C. S. de Soissons as A Dead Woman's Wish (London: Greening and Co., 1902).

In Memories, Jung provided the following account of this episode: "One night I lay awake thinking of the sudden death of a friend whose funeral had taken place the day before. I was deeply concerned.

Suddenly I felt that he was in the room. It seemed to me that he stood at the foot of my bed and was asking me to go with him.

I did not have the feeling of an apparition; rather, it was an inner visual image of him, which I explained to myself as a fantasy.

But in all honesty I had to ask myself, 'Do I have any proof that this is a fantasy? Suppose it is not a fantasy, suppose my friend is really here and I decided he was only a fantasy-would that not be abominable of me?'

Yet I had equally little proof that he stood before me as an apparition.

Then I said to myself, 'Proof is neither here nor there! Instead of explaining him away as a fantasy, I might just as well give him the benefit of the doubt and for experiment's sake credit him with reality.'

The moment I had that thought, he went to the door and beckoned me to follow him. So I was going to have to play along with him!

That was something I hadn't bargained for. I had to repeat my argument to myself once more.

Only then did I follow him in my imagination. / He led me out of the house, into the

garden, out to the road, and finally to his house, (In reality it was several hundred yards away from mine.)

I went in, and he conducted me into his study.

He climbed on a stool and showed me the second of five books with red bindings which stood on the second shelf from the top.

Then the vision broke off. I was not acquainted with his library and did not know what books he owned.

Certainly I could never have made out from below the titles of the books he had pointed out to me on the second shelf from the top.

/ This experience seemed to me so curious that next morning I went to his widow and asked whether I could look up something in my friend's library.

Sure enough, there was a stool standing under the bookcase I had seen in my vision, and even before I came closer I could see the five books with red bindings.

I stepped up on the stool so as to be able to read the titles. They were translations of the novels of Emile Zola.

The title of the second volume read: 'The Legacy of the Dead.' The contents seemed to me of no interest.

Only the title was extremely significant in connection with this experience" (pp. 343-44). The Black Books, Vol. VII, Page 240-241, fn 263

1. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=40PGEBEMSEAQ4X5B2G5Y&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8

After those three dreams which ended with the remark about the lunatic asylum, (2021-09-04 04:12)

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LECTURE IV 5 November 1930

After those three dreams which ended with the remark about the lunatic asylum, the patient had again several hypnogogic visions.

These new ones were very much like the other ones, very simple and fragmentary, sort of hieroglyphs.

The first one was an upraised hand.

The second was again a head with the nimbus, but this time it was not the same wheel, it was a real halo such as one sees in pictures of the saints.

The third vision was a fiery globe, as she called it, pierced by a black bar.

It was like a sun, and a black bar went somehow through it, disappearing in the globe or the radiance.

And the fourth vision was a flame, which she saw right in front of her face, and then it suddenly went into her mouth.

These visions are again rather too fragmentary to be easily explained.

I felt at the time that they were merely preparatory, that it was better to leave them and wait until they developed further.

Such symbols can be read, of course, through comparison with others.

For instance, this gesture, the raised hand, means several things.

It emphasizes first of all the importance of the hand, and, of course, this particular gesture suggests: Pay attention!

But it might mean attention to the usefulness of the hand, because a few weeks later, she began to draw.

The bust of a dark man with a halo is again the figure of the Poimen or the shepherd.

The fiery globe pierced by the black bar I leave for the present.

The last one, the flame that entered her mouth, is a sort of reminiscence.

She did not associate it with anything she knew, she was entirely unconscious of its connotation.

It is an initiation vision, like some that are reported in the Old Testament-the fiery coals, or the book brought down by angels, which the prophet has to swallow when he is initiated.

It simply means that fire, the creative principle, is entering her, either to devour things in her which must be devoured, or that she is filled with the divine fire, a sort of inspiration.

It has exactly the same meaning as those visions which always occur at the beginning of a prophetic trance or an ekstasis.

From such a vision we could expect that something would now begin to move, since she has overcome, more or less, the difficulties or resistances which were hindering her.

The dreams before spoke about these difficulties at great length: First, her fear that she had not petrol and oil enough to carry her through to her home.

Then the great storm at sea, the tremendous upheaval of her emotions.

And in the third dream, the fear of the lunatic asylum if she touched the unconscious, a fear that is very frequent and not without justification.

This vision, then, would indicate that the fire had entered her, and we may conclude that the development will take its course.

The next dream, which followed immediately after the hypnogogic visions the same night-was the following:

I was with a mole and a canary bird. I had cut their claws and was afraid I had cut them too short and caused them pain. Someone said the mole goes deep down into the earth. I took the canary out of its cage. It did not fly away. I had expected that it would.

Here we have two animals.

The mole is a nocturnal sort of animal that is always digging in the ground and lives under the ground.

The other is a bird, an inhabitant of the kingdom of the air.

So these two animals are exceedingly symbolical.

One would stand for a sort of instinctive unconscious tendency to move underground,

below; and the other a similar

instinctive movement in the air above-it is a spiritual or thought symbol.

Everything that pertains to thought or spirit is air.

The word spiritus means breath. Animus, mind, means wind.

Pneuma means wind and spirit.

So birds usually symbolize thoughts, inspirations, enthusiasms, anything that is light or uplifting.

And the dark animals, like snakes, moles, mice, and the aquatic animals, symbolize the heavy dark things: they denote sexuality and all sorts of earthly desires or instincts or emotions.

The emotions are usually supposed to be located in a sphere below the brain, either in the heart or still lower down in the abdomen.

In primitive Negro psychology, for instance, the emotions and the thoughts, the whole psychical process, are supposed to be down below in the abdomen.

The Pueblo Indians locate the psychical process in the heart and think the Americans are crazy because they say they think in the head; happily, the Indian who told me assumed that I thought the same, knowing that I was not an American.

This is not a side issue, a bypath; it belongs to the theme of the subsequent events, namely, the psychical localizations in former periods.

When man was less developed than he is today, the psychical process was located in different centers, and we still bear the traces of them.

We believe the head to be the seat of thought and the reasoning processes, while our emotional processes are centered in the heart.

And we still have a feeling of a psychical center in the abdomen; certain reactions show quite clearly in the abdominal processes: disturbances of the stomach, for example, are very frequent in neuroses, and there is practically no case of hysteria without symptoms in the abdomen.

The stomach functions as if it were a psychical organ that expresses certain thoughts or emotions through certain disturbances.

So the mole represents a vital psychical function that moves down below, below consciousness.

While the bird flies above, it represents the sphere of the brain, as a thought flies like a bird; in thought we follow

the bird, we lift ourselves up into the air, leaving our bodies, our earth psychology, far behind.

It is interesting that the mole is a wild animal and the canary is most decidedly domesticated, always kept in a cage.

The dreamer is cutting the claws of those two animals.

You know that the claws of a canary bird kept in a cage always have a tendency to grow too long because it cannot use them properly.

But the mole never needs to have its claws cut because it uses them all the time for digging.

So it is ridiculous to cut off the claws of that wild animal.

Obviously our patient makes a mistake of handling the mole as if it were a caged canary bird.

We may draw the conclusion, then, that the thought function is with her the caged function, since the bird symbolizes the mind.

You see, the unconscious is quite free to speak of an eagle or any other uncaged bird, but in her case the mind is thoroughly domesticated, it is her differentiated function over which she has complete control.

It is absolutely at her mercy, a wild thing that has lost its wildness and is at her disposition in a cage.

But down below are the emotional things, or whatever the inferior function may be.

I use the word inferior for the function-in her case, feeling-that is the farthest from the differentiated function.

And inasmuch as her mind is of the scientific type, the intuitive part of her mind would be repressed, though not so repressed as her feeling.

The function following her thinking is probably sensation, which would give her an empirical mind.

The thinking would be up in the head; the sensation about on the level of the mouth; the intuition in the region of the heart; and then down below in the abdomen would be the feeling.

She would feel with the abdomen and not with the heart, and that is, of course, a particular kind of feeling.

The lower down you go in these psychical centers, the more you lose the consciousness of a separate self, the more you become collective, the more you are in a state of participation mystique, and when you arrive at the lowest center, you have lost the consciousness of yourself altogether and the ego is a name only.

There is then no individual consciousness or will power; one functions by tribal influences, one is part of a clan with

only the herd instinct.

Any function on the lowest level has these qualities: it is absolutely collective and undifferentiated in character, not discriminated from the functions of other people, and therefore always in a state of complete projection.

The feeling of this woman, for instance, would be as entirely in participation mystique with her surroundings as the

feelings of very primitive people.

She would never realize a feeling that was clearly her own, because it would not be her own-it would be the feeling that was prevailing in other people.

She is absolutely dependent upon the feeling atmosphere; if that is blue, she is blue, and she cannot help it; it is ungovernable, it is explosive, it is and is not.

She might have quite a nice feeling at one moment, and in the next it would be hopelessly lost and she wouldn't know why.

She is full of emotion, fearfully strong, and she is either completely possessed by it or just as much possessed

by the lack of it.

She cannot bring it up at will, neither can she drive it away at will.

The inferior function is like a wild animal of superior strength, and you cannot knock a lion about because it might eat

you.

Now she handles those instinctual tendencies in her dream as if they were just alike.

The canary bird is an entirely domesticated function, and so the signs of autonomous growth shown in the claws may be cut to advantage.

But to cut the mole's claws is a mistake, because that is a wild animal. In other words, the function that is wild should not be curtailed or it cannot function properly.

Her undomesticated, inferior function works best when left alone, it is a mistake to interfere.

She can blame her thinking function for thinking illogically, she can do what she pleases with her mind; but she cannot do what she pleases with her inferior function.

In order to establish any kind of connection with a wild animal you must adapt yourself to it, you must study its own habits and laws, and it is the same with the inferior function.

You should establish a connection with it since it has to do with you, but the connection should be along the lines of its own functioning.

This woman realizes here that she has perhaps cut the claws of those animals too short and caused them pain; the dream calls her attention to the fact that she must be careful about that.

Then somebody makes the remark that the mole goes deep down into the ground.

This seems rather unimportant, yet if the dream insists on the fact, it must have its particular point, which evidently is that the mole, the function which goes so deep down into the ground, is specially emphasized.

That is news to the patient. She has not realized it, or she would not have cut off the mole's claws, thus hindering it from doing its job.

The idea is that something ought to get into action underground, since nothing is moving up above.

Although she opens the canary's cage, it does not fly away.

That is the trouble with our differentiated function: it remains within reach, it is sterilized by domestication.

Such birds never soar away, they never function like Noah's dove or Wotan's raven, flying abroad and bringing back information from parts unknown.

So she cannot expect anything to come out of her mind.

But she can hope for something to come from her wild function, a primitive and inferior function down in the darkness where she cannot see; it needs the instinct of a mole to find anything there.

Obviously, the intention of the dream is to lay stress upon the function of the mole and upon the fact that she can expect nothing from her mind.

Hitherto our dreamer has been under the impression that analysis was all done through the mind, that the main job was a mental one.

Therefore my particular reluctance to explain things to her.

She always wanted things explained, and then they were put aside in a drawer-killed and nothing happened any longer.

We often misuse our differentiated function in order to protect ourselves, we use it to kill life when that threatens to become awkward. Up to a certain point it is valuable, but when

you come to that moment in your life when the development of your personality becomes an inevitable problem, then you are no longer allowed to kill life, you must accept life.

In Hindu philosophy, one is taught about karma, fate.

In the beginning you must work against fate, against the family fate, for instance.

A child would be absolutely overcome by the inherited fate, the family curse; it would be suffocated from the very beginning.

So young people have to work away from it.

They must differentiate themselves in order to live; they must free themselves from the spell; they must tear away the veils of unconsciousness.

But having liberated yourself from the evil fate of family-your inherited sin-the moment will come in the middle of life when your task becomes difficult.

For the ultimate task of life, according to Hindu teaching, is that you take up your karma, that you work it out; otherwise it accumulates and you have it in the next existence-a hell of a time.

Fortunately you can now do something about it, you can take it up, accept it.

As a rule people are simply forced through the logical development of analysis to take up their individual fate, their particular situation with all its advantages and shortcomings.

You could call it individuation.

Now in this great pursuit of the working out of your particular pattern, you simply come to a dead end if you try to do it through your differentiated function.

That has served you well in liberating you from the original unconsciousness, from the past, so that you can establish

yourself in life as a separate social figure or unit.

But when the question of the totality arises, the rounding out of your personality, or the taking up of karma, you must listen to other functions as well and particularly to the inferior function.

You then discover that you cannot possibly deal with certain situations in life with one function only. Generally a person

with a differentiated thinking function will encounter a situation which he cannot solve by his mind alone; he will need feeling.

An intuitive will come to an impasse where his intuition serves him not at all; he needs sensation, the function of reality, in order to be able to continue his life; he has left too many situations unsolved, and finally he is overcome by them, nailed down by the unsolved problems, and only his reality function can help him.

And sensation types get into a hole which is just nothing but reality; they need intuition very badly in order to crawl out

of it, to have the feeling that life is really lived.

Our patient is in such a hole. Her scientific mind did not help her.

Differentiated feeling would have guided her, but she had only the feeling of a Negro or a very primitive man, and naturally that was not up to the situation either.

So the necessity has arisen of following the inferior function into its own realm, into the depths, to go down into the abdominal seat of the inferior function.

We shall presently come again to that motif of going down, which is the thing that seems to promise life, a solution of her problems.

The canary bird is hopeless. The next dream was in the same night:

I was in the midst of a great crowd; there was a medieval atmosphere.

Someone said, "You must try to see the woman with a child kneeling on her lap." Then I saw a woman who seemed to be raised above the crowd. She was dressed in blue. On her lap a tiny child was kneeling. She was sheltering it in her arms.

Now, whatever happens in this dream must be considered in the light of the dream before.

After the dream where the mole has been emphasized, we may assume that this function will lead her down into the dark lower regions.

This does not mean that that world is necessarily dark.

Our eyes are obscured, but if we had the senses of the underground animal we would have far more perception in the darkness than we have naturally in using our eyes.

We are now following the mole, so we are coming to things which were dark to her before, and the first thing she is

aware of is that she is in a great crowd-thousands of people.

To be in a great crowd is to be in a collective situation, a situation where there are innumerable other individuals.

And to be on a collective level means that one is below, because differentiation is always thought of as being above the crowd.

The crowd is down in the region of the abdomen, and out of that the individual consciousness emerges in a sort of pyramidal spiral ascent to the head on top.

One can imagine it as a pyramid, and it is symbolized in that way in dreams.

Now that great crowd emanates a very medieval atmosphere, so this woman is not only going down on the social level but is also going back in time.

That the general collective level always lags several hundred years behind consciousness is another important fact.

We should never think we are living in modern times-we are living three or four hundred years behind our times, our feeling life is not up to date.

You see, when you travel down from this 1930 level in the head, then inch by inch you get back in time, it is like a sort of time machine.

Wells's novel about the time machine is based on a psychological truth.

When your consciousness is up in your head, you are perhaps back a hundred years, and when it is in the heart you are back two or three hundred years, and the farther you go back the more rapidly the time motor goes back.

So when you are down in the abdominal region you are in the time of the caveman, you even get back into the primal furry time, you feel your feet gripping branches and perhaps a tail is growing.

Going down to the collective level always means going back in time.

The psychical life of the general collective level is a peculiar mixture of the caveman, say, with the psychology of the sixteenth century.

And you can still find the anthropological types of all these ages.

You step into a streetcar in Zurich and there is a Neanderthal man sitting right opposite you, his psychological level of humanity.

In the village where I lived as a child there was such a family. The mother was a typical witch.

She caught birds, they ate ravens and danced on the nights of the full moon.

They were not idiotic, only of a lower level; they belonged to the type of the primitive man who lived by hunting and fishing.

They lived in a sort of hovel, one room, with a hearth of stones on the floor where they cooked like cave people; it was not exactly a cave, it was an old abandoned house.

If you could have stuffed that family after their deaths, they would have made excellent specimens for an anthropological collection.

Their skulls were quite primitive.

So the lower forms of man are still living among us; they even have the psychology of

the primitive man.

And we still, quite unconsciously, continue customs which are thousands of years old.

We celebrate with Christmas trees, for instance, which is an exceedingly ancient custom, reaching back through the ages, and as long as we continue these practices, we are in a way like the people who first expressed themselves through such rites.

Coming down to the collective level, then, means going back to former times, and our patient reaches now in her time-motor the medieval level, the Catholic Middle Ages.

She is of Protestant extraction, her ancestors have been Protestant for centuries, probably ever since the Reformation.

Therefore the time would be about the fifteenth century.

Let us assume that the culmination of the cult of Mary followed the time of the troubadours.

After the beginning of the thirteenth century the cult of Mary increased.

The most wonderful expression of it is the Lorettanian Litany, so called from the town in Italy, Loreto, in which was the famous Holy House where Jesus is supposed to have lived, brought there from Nazareth by angels.

This Lorettanian Litany dates from about the end of the fourteenth century.

It is one of the most impressive hymns to the mystical qualities of Mary, and therefore we may assume that the culmination of her cult would be in the fourteenth century, extending into the fifteenth.

Then the pendulum swings to the other side, to the witch persecutions, which are reactions against the cult of Mary.

The old laws of the Frankish kings before Charlemagne did not permit the burning of witches, but then came the tremendous increase of the cult of Mary, the reasons for which lie in the particular development of the higher

social order of that time, the time of the troubadours, the days of chivalry.

Then that period was followed by an increase of witch fear, and the witch burning began.

So we may assume that the level of our dreamer’s consciousness would now lie in the fourteenth century.

Here she reaches feeling, the tail of her feeling, as it were, which is at a level as low as, say, five hundred years back.

And she obviously reaches the feeling in the form of Mary with the Child.

Now why should she be impressed with that picture of the Madonna with the Child? How does that follow?

It is very important to see the logical sequence of the thoughts; otherwise we never get to their real meaning.

We should be able to develop the meaning of this dream out of the dream before and out of the general problem.

Prof Eaton: Is it not the same motif as taking up the lamb in the previous dream?

Dr. Jung: Exactly. And what does that denote? Who first took the sheep in his arms?

Prof Eaton: The shepherd.

Dr. Jung: The shepherd who was guiding her.

But there is no shepherd here; it is the Mother Mary, and instead of a lamb, it is a child, it is humanized.

It is obvious that she must have some connection with Mother Mary; the dream alludes very clearly to her maternal feeling.

In the first dream with the shepherd she was initiated; there it was shown to her, as is done in primitive initiations.

But there it was remote-it was early Christian psychology. Here it is later-there is progress.

It is as if, while she is going back in time, something from the depths of time were moving up to her.

There is an extraordinary autonomy and logic about these unconscious processes.

When she is far away from the realization of her unconscious, the unconscious is deep down in the ages-it is in ancient caves on the primitive level.

Then that is assimilated and she makes progress.

It is regressive progress, one could say, but the more she goes back in time, the more time comes to meet her.

It is as if she were approaching a mirror, and the nearer she approaches it, the nearer comes the image in the mirror.

Here the unconscious has arrived at the fourteenth century, with the result that she is somehow reached: she begins to realize.

As long as she sees only that picture of the shepherd with the sheep, it is rather diffi-

cult for her to realize the personal connotation, it does not get to her properly.

It has to be expressed at length to make her see it.

The only thing that touches her is that absolutely primitive compassion for the pregnant lamb, but that is too far away; it is difficult to realize a living connection with those contents.

But here her maternal feeling is touched, and moreover, she is naturally aware of the great emotional importance of

the cult of Mary, so it is quite easy for her to realize that specific feeling.

Obviously, if the unconscious had intended her to realize a different feeling, it would have presented a different picture.

So we must take it that the unconscious is conveying to her the value of the maternal attitude.

Now in respect to what?

Naturally, it could be reduced to the conscious situation; one could say she should have such a maternal attitude to her own child.

But that would mean nothing to her. It would make her sick because she knows all about that.

She is stuck, and that is as if a house were on fire and somebody mildly suggested that it should be put out.

Naturally, one would say: "Go to Hell! Put it out if you can!" She is in that situation.

She has already given enough love to her child, nothing can be done there, it would simply make a resistance against the child.

So this does not apply to the conscious situation. But where could she show her maternal attitude?

Miss Sergeant: To the inferior function.

Dr: Jung: Yes, to the pregnant lamb, and to this bambino.

This is the thing that is weakest in herself, that needs most attention.

The inferior function is not to be disregarded or condemned to death.

Her attitude to it should be like a mother sheltering a little child. Instead of looking down upon her own inferiority, she should accept it.

Now this is a Christian attitude, as when Jesus said that you should give refuge and sanctuary to the least of your brethren, the least of your brethren being yourself.

In the first century after Christ there were philosophers, like Harpocrates, s who already held that the least of your brethren, the inferior man, was yourself, who therefore understood the Sermon on the Mount on the subjective level.

Christ said: "If thou bringest thy gift to the altar and there rememberest that thou hast aught against thyself, leave then thy gift and go thy way; be reconciled to thyself and then come and offer thy gift. "

That man was two thousand years ahead of his time.

It is a great truth, and it is most probably the real idea behind the Christian teaching, but the disciples were much too primitive.

They asked the most foolish questions; they were not up to it.

People are always astonished when I say that the inferior function should be cared for as if itwere a little child. It sounds all right, sentimental and wonderful, but when it comes to reality, it is another question, because your inferior function may suddenly take a course that you don’t like.

Now, in the same night she had another dream, a fragment: "I am sitting in a harvesting machine and cutting wheat."

This symbol has also to do with the situation.

Here the trouble, the maternal care of the inferior function, has already begun, and then this dream comes up and

gives an answer.

Now what was her question, what was her doubt and worry, that needed such a reply?

Dr. Schlegel: She doubts if she is able to give the mother instinct, mother care, to the inferior function.

Dr. Jung: Well, it is quite obvious that the unconscious suggests a Mother of God attitude, and that child of Mary was particularly impressive.

That boy was a child of sorrow, he caused most terrible pain to his mother: he denied her; therefore Mary is always symbolized by her heart being pierced by a sword-"a sword will pierce your soul."

Then they crucified him.

And she loved him probably most of all, not only with the maternal attitude of devotion to the absolutely miserable thing, but also with devotion to the incomprehensible thing.

How could a mother understand that son? Surely no mother would be up to that.

The man thinks and the mother loves him, but she cannot understand him, what he lives.

This dream suggests the Mater Dolorosa; it says: "That child you are going to care for is a child of sorrow and pain." After such a dream one might well have a doubt, one might easily think: "But why should I play the role of the Mother of God? Is it worth all the worry?"

Mind you, this is a real American woman.

I don’t accuse the Americans of a particularly materialistic attitude-any one of us in Europe would ask if that game was worth the candle, if it was not a perfectly sterile fantasy.

But then one might answer: "You are harvesting a golden field of wheat, which is a beautiful symbol for earning your reward."

The harvest is the reward for the early part of the year, so since time immemorial the miraculous child has been symbolized by the wheat.

That is the reason why the Host must consist of flour of wheat, why Osiris is symbolized by wheat, and why in the Eleusinian mysteries, when the priest in the epopteia announced the birth of the god, he showed to the people an ear of wheat.

He lifted before the assembled crowd the ear of wheat and he said: "Brimo has given birth to Brimos, the strong one has

given birth to the strong one"; which meant that the earth, the mother, had given birth to Iacchos, the god of wheat, the god supposed to be born in the winnowing fan.

So this idea of earning a reward for the pain and the labor is a very old one.

It means that if we do not submit to the pains of the task, we shall not reap our reward when the time of harvest is come.

But if we devote ourselves to the task, we shall harvest the wheat.

It is the eternal answer by which the unconscious has always replied to the doubts of man.

Prof Demos: Does not this dream of harvesting the wheat also mean that you are actually solving the problem? You are already engaged in the task?

Dr. Jung: Yes, if you have realized the meaning of the dream before.

If that keeps on working in you, if you are engaged upon that path, sure enough, there is a harvest.

Prof Demos: But I thought there was no "if" in the dream.

Dr. Jung: You are quite right; that is what we say, not the unconscious.

But it is quite possible that this woman might disregard the dream and choose another way, for we have a certain amount of freedom.

The whole thing might be dropped from her consciousness. In that case, however, it will in the end produce a neurosis.

When you choose the way which leads you astray or by another way, when you bar the unconscious, that is, you are then up against your unconscious.

It might be advisable sometimes, as otherwise we might be slaves.

But in the long run it doesn't work, it is not good to be up against nature. Then we simply lose our grip.

We have to choose, we have to consider the way of the unconscious and adapt our will to it.

Inasmuch as this woman does that, she earns the reward at each step. That was true in this case.

After this dream, in the afternoon or evening of the following day, she realized a very positive feeling which she could not explain to herself.

I had not told her the meaning of the dream, so the feeling was quite inexplicable to her.

She said: "For the first time in my life I felt that people could no longer destroy me."

As you know, she had an extremely intellectual mind, and on the other side her feeling was open to every collective

influence, she was absolutely vulnerable.

That is the typical condition; everything could reach her because she was open to every wind.

Therefore she felt that she must desperately cling to her intellect, for as soon as she dropped into feeling she ceased to exist.

When such people are forced to leave the calm sphere of intellectual raisonnement and use their feeling, they are just gone, dissolved; it is as if a drop of water fell on a hot iron and evaporated.

Anyone who could arouse an emotion in her made her evaporate, disappear.

The consequence of this dream of the wheat was that she had a positive feeling of existence, she seemed to have found a definite pied a terre.

Now how would you explain that? How would that be indicated in the dream symbolism?

Dr. Baynes: Is it not possible that the prejudice about the taking up of the inferior function would be a kind of egotism, and the dream of the wheat shows that it definitely comes from the thing of general value? Would not that establish her morale in what she was doing?

Dr. Jung: That is true, I am certain it would. I only question whether that would not be a too conscious thought if such a thing has happened in her.

I would be rather inclined to explain it along the lines of maternal feeling, which is of course a far more instinctual fact.

That would give her the feeling of indestructibility through the connection with the archetypal figure.

Dr. Baynes: She is reinforced by an indestructible archetype.

Dr. Jung: That is it.

The point is that she touches here upon the archetype of mother love, the mother with child.

That is the archetype which underlies the Christian idea.

As you know, Isis and Osiris were often taken for Christian symbols.

The analogy between the Horus-Isis myth and the Jesus mystery was so obvious that the Catholic church was really

forced to account for it by the official teaching that the whole Horus myth was a legitimate anticipation of the coming of Christ; God allowed that good news to filter through several thousand years before it actually came off.

It is most certainly archetypal, and whenever an archetype is touched the instinct is touched.

The archetype is absolutely indestructible because it is the instinctive store of energy in man.

By the contact with an archetype, one is reinforced, one gets the feeling of tremendous energy.

People pray to symbolical figures because they are the expressions of archetypes and therefore stores of energy.

So in every cult that ever existed on earth, there is a psychological system of myths through which the contact with archetypes is produced.

That is expressed by very primitive Australians in the churinga rite.

The churinga is a slab of wood or stone, analogous to the so-called soul stones which are excavated from caves in Europe, hidden away in rocks and hollows since prehistoric times.

The churinga serves a particular purpose: every man at initiation is given one, and that remains his own individual churinga, a sort of fetish.

The rite is very simple.

The man takes the churinga on his knees and rubs it a long time with his hands, and it is supposed that his bad health-power, his bad libido, will slowly filter into his churinga, so he can rid his system of everything that has gone wrong with him.

Then he stores the stone away in some secret place, in a hollow tree or somewhere in the ground, for instance, and

leaves it for months perhaps, or until he feels rotten again, and then instead of going to have a dream analyzed, he goes back to his churinga and again works all the rotten stuff off into the stone.

For in the meantime the churinga has got rid of it and is healthy again.

I have no theory as to how the churinga does that.

They simply state the fact that when they go back, it is fresh, the wrong stuff digested, and they can get the right stuff out of it again and so renew themselves.

That is the most primitive idea of contacting the archetype in order to be restored with new life power, mana, or libido.

The idea or the image of the archetype is a sort of instinct, not merely an abstract image.

For instance, you can find energy nowhere, energy does not exist, it is abstract; yet you can buy and sell energy, and it has always a specific form, as in a falling stone, in an electric spark, in a waterfall, in anything that moves.

And so it is possible to contact energy in an image.

That is really the fundamental idea in the worship of any idol.

The idol is the form or the picture of the power, and in worshipping that form you contact the power expressed in it and are able to establish a contact with the archetypal instincts again.

If a dream contains a powerful archetype, you are sure to have an effect afterwards.

A more primitive man would say: "I was in a terrible condition until such and such a powerful spirit appeared in my dream, and then everything went all right."

And you frequently observe in your own case that you are entirely renewed, that the world has changed its face overnight, on account of an archetypal dream.

So this dream of the apparition of the Virgin and Child, the Mother of God, has had the effect of giving the patient the feeling of invulnerability.

In taking care of her own inferior function, she is lifted up to the likeness of the Madonna.

She is now the Mother of Pain and, at the same time, of the child; she is now that mystery, and therefore she is eternal,

indestructible, nobody can reach her there.

That is the reason why there are altars and sanctuaries and cloisters where such identifications can take place; they are simply the exteriorized or concretized expression of that inner function of renewal through contact with the archetype.

That is also expressed in the experiences of primitives, as I told you recently, in their identification with the Alcheringa ancestors: They are lifted up into the archetypes and live an eternal timeless life, an indestructible life; and then they come from that past, which is of course an eternal present, and enter ordinary life again, but still with that feeling of immortality.

The same idea is celebrated in the communion, where one eats the indestructible body.

It is symbolized in every form and in all cults, in the worship of saints, in rubbing against the tombs of the saints, for example, and everywhere it is the same idea of contacting the archetype.

People may even be destroyed by an archetype, their own existence wiped out forever.

In dementia praecox, for instance, it often happens that people are just blasted by an archetype, exploded.

They cannot resist it.

If they have an experience which the ordinary religious man would call an experience of God, instead of realizing it as such and thanking heaven for the grace, they think they are God or three times more than God.

The archetype has sucked them in and swallowed them.

The individual ego is far less resistant; it is futile in comparison.

Therefore the appearance of an archetype in our psychology is always a moment of the

greatest danger as well as the greatest hope.

It is a manifestation of extraordinary power, and all religions, as I said, are organized efforts to procure the contact. In the rites of the Catholic church, one sees that again and again: by putting people into contact with archetypes they

produce the magic effect.

That is the idea in this dream, that is the way I would explain the very positive feeling experienced by this woman.

She takes the strength of the archetype into her own system. It is already the harvest.

Miss Wolff The effect of the connection with the archetype seems to me to be expressed in the dream of the harvesting machine.

For the harvest time was fixed by the Catholic church in the month of the birth of the Virgin, and furthermore, astrologically it comes under the sign of Virgo, which I suppose had to do with the fixing of the date by the church.

Also, harvest time is related to the Demeter and Kore myth, which you mentioned in connection with the Eleusinian mysteries.

So I think the dreamer, through having become identified with the archetype, is presented as a goddess of the harvest and at the same time a modern goddess, because she is related by the machine to the actual present time.

Then too the human element comes in because the machine was made by man.

Dr. Jung: That is perfectly true.

The harvest time comes under the zodiacal sign of Virgo, and the Virgin in herself is already the harvest.

That is again an archetype.

The next dream came just the day after: Someone was putting a black veil over my head. It seemed to me that I was meant to wear it always. I said, "This veil will always show."

Someone answered, "No, it is thin, it is worn over the back part of the head, not over the face."

What about this veil symbol, considering it in continuation of the line of the dreams? How does the veil come in here as a logical sequence?

Mrs. Crowley: It is always associated with the virgin.

Dr. Jung: In what way?

Dr. Baynes: In taking the veil.

Mrs. Crowley: Seclusion from the world.

Dr. Jung: Yes, they veiled the sacred virgins of history.

Mrs. Sigg: There are virgins with black faces, so this may allude to the dark side of the Madonna.

Dr: Jung: Presumably.

Those black virgins are occasionally black Isis figures, with the specific meaning of the black goddess, an allusion to the black earth.

In an early Christian manuscript, St. Augustine said that the Virgin Mary was really the black earth not yet fecundated by torrents of rain; he used that simile in one of his sermons.

And there was the identity of Mary and the earth in the Eleusinian mysteries, so the black Mary is a relic of the past. There is a black Virgin at Einsiedeln, though they say it is black from the effect of a fire, but they always say that!

The fact is that there are a number of black Isis figures made of basalt that have served as Madonnas in Catholic churches.

Mary was the earth, the dark principle, but since that was close to the chthonic cult of Demeter, it was absolutely denied by the church.

They were very careful to cut out awkward allusions to the past.

The sermons of St. Augustine would not have been particularly welcome a bit later on.

Nevertheless that relation exists. It is the indispensable condition for the wheat symbolism.

Without the blackness of the earth, no wheat could be grown.

But here it is not a black face, it is a black veil, and the veil is not meant to make her face black.

That all virgins should wear veils in order to hide their beauty from the cupidity of man is an old idea which turned up in early Christianity; there is an interesting old book about the veiling of virgins.

It is the veiling of the sex element, as, for instance, women are not allowed to show their hair in church. In certain rites they have a special cloth or veil to cover the hair, because that is a secondary sex indication; it would bring black magic into the church, evil elementals would appear.

And such evils could be conjured up by the beauty of the face, therefore that should be veiled.

Our dreamer has the idea apparently that she is to be veiled forever, as one of those virgins devoted to the cult of the Mother, who have to seclude themselves, to withdraw from the world of desires.

But the voice says: "Not over the face! "-let desires live and work!-"but over the back of the head." (Just who is

speaking is always a question, but this must be a very superior fellow, for he knows the job very well.) Now why should the back of the head always be veiled?

Mr. Baumann: I think it is a direction from which she might be attacked. You said that she was always in fear on account of her inferior feeling, and in the back she is now sheltered.

Dr. Jung: Well, I don’t know whether a veil offers much protection.

It is more that it veils something that should not be seen, something concealed, as a secret is concealed.

So whatever is in the back of her head should not be seen.

Now what is the meaning of the back part of the head?

Dr. Baynes: The unconscious.

Prof Demos: Is it not the past?

Dr: Jung: Yes, but that is the unconscious.

Prof Demos: I thought it meant her previous life, which she has now left.

Dr. Jung: That is quite possible, but we always carry our past along with us, so I think it is a safe interpretation to assume that the unconscious aspect should be veiled, but the face should be visible.

Whatever one is conscious of may be shown, but what is in the unconscious should not be seen, it should not shine through.

This is very involved symbolism really.

When one thinks of veiling in the Christian sense, it means hiding the beautiful face from unclean eyes.

And if we apply that formula to the dream, it would mean veiling the back part of the head from the eyes of

desirousness, taking the object away from the desires or the curiosity of other people-as if the unconscious might offer something like the beautiful hair of a woman to arouse the sex instinct in man.

To show your face unveiled shows your conscious idea of yourself, you are not hiding what you know of yourself; but you cannot see behind your back, so veiling the back would mean veiling the unconscious.

As a matter of fact, people who are somewhat restricted in their consciousness, who have large areas of unconsciousness, show their unconsciousness in the most offensive fashion; they smear it all over the place, they leave a long trail behind them where one sees the most amazing and horrible things, shocking.

Certain aspects of the unconscious in men as well as women are most irritating and sometimes really devilish.

Therefore the dream would convey the idea: Be conscious-or as conscious as possible neither shirking the dangers of desirousness nor shrinking away from the problems you arouse.

With that conclusion, we reach a very important thought which unfortunately has disappeared from Christianity for many hundreds of years.

That is the idea of a different foundation of morality, more like the Gnostic morality.

We still have traces of it in non-canonical sayings, in the so-called logia, and it can also be seen in the Gospels, though not as clearly.

For instance, in that famous story of the man who was working in the fields on the Sabbath day, when Jesus and the disciples were out walking and met him.

Now that was a mortal sin.

No Jew should work on the Sabbath, and naturally the disciples were horrified.

But Jesus stepped up to the man and said: "If thou knowest what thou doest, thou art blest; but if thou knowest not, thou art cursed and a transgressor of the law."

This is altogether different from church morality; it is an exceedingly individual morality.

There are still traces of that standpoint in the Catholic church, though they don’t like to speak of it; nevertheless, that the truth of it is used as a working principle has been confirmed to me by a Jesuit father.

The principle is that you have only to confess those sins which you feel to be sins.

If you do a thing which everybody else might condemn as a sin but which you yourself feel not to be one, then you need not confess it; then it is outside of the moral question, it is non-arrive, and the church assumes no authority over it.

Therefore so-called sins, particularly those of an erotic nature where one has no feeling of sin whatever, do not have to be confessed.

If a priest falls in love with a woman and lives with her but does not marry her, and if he sees that the thing makes sense as he most probably feels, if the relation is right from that point of view, then he does not feel that he has sinned.

For he is still living as a bachelor and has not broken the laws of the church, and the church says, non-arrive.

Only if he is fool enough not to veil his back, if he is fool enough to get caught, to make that technical mistake, will they come down on him.

Otherwise it is as if it had not happened.

Now that is the meaning of the veiling of the unconscious side: be wise as the serpent.

This is one of the sayings in the New Testament that points the way to the new morality, the Gnostic morality. Carl Jung, Visions Seminar, Page 53-71

Over the years he [John Weir Perry] became sexually involved with female analysands. (2021-09-04 04:13)

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[1]The Jungians by Thomas Kirsch

Over the years he [John Perry] became sexually involved with female analysands.

In the early 1970s he was put on probation by the California State Medical Board, but, in spite of the warning, continued his practice of having sexual relations with female clients. Thomas Kirsch, The Jungians, Page 85

In 1981 Perry was brought before the Ethics Committee of the San Francisco Jung Institute where his behavior toward female clients was investigated.

The committee decided to place him on “indefinite suspension,” which was a painful process and difficult decision, because Perry was valued as an analyst, teacher, lecturer, writer, and because he had one of the most creative minds in the San Francisco Institute. Thomas Kirsch, The Jungians, Page 85

Over the years he [John Perry] became sexually involved with female analysands. In the early 1970s he was put on probation by the California State Medical Board, but, in spite of the warning, continued his practice of having sexual relations with female clients. Thomas Kirsch, The Jungians, Page 85

Eventually, his [Perry] connection to the Institute was severed when he was forced to surrender his medical license to the State Licensure Board of California. Thomas Kirsch, The Jungians, Page 85

1. https://smile.amazon.com/Jungians-Comparative-Historical-Perspective/dp/0415158613/ref=sr_1_1?dchild=1&keywords=thomas+kirsch+jungians&qid=1630667719&sr=8-1

The beginning of the enantiodromia must fall, logically, between the two fishes. (2021-09-04 04:17)

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[1]Black Books

The two fish appear to be related to the astrological sign of Pisces.

In Aion, Jung studied the astrological symbolism of the precession of the equinoxes between the Ages of Pisces and Aquarius, as noted above, and the relation of this to the figures of Christ and the Antichrist.

He wrote: "the designation of Christ as the one fish identifies him in the astrological interpretation with the first vertical one. Christ is followed at the end of time by the Antichrist.

The beginning of the enantiodromia must fall, logically, between the two fishes.

We have seen that this is so.

The time of the Renaissance begins in the immediate vicinity of the second fish, and with it comes that spirit which culminates in the modern age" (§ 149).

At a psychological level, he noted, "If we see the traditional figure of Christ as a parallel to the psychic manifestation of the self, then the Antichrist would correspond to the shadow of the self, namely the dark half of human totality" (§ 76) .

He added that symbolically, "the coming of the Antichrist is not just a prophetic prediction- but an unrelenting psychological law ....

The ideal of spiritually striving for the heights was doomed to clash with the materialistic earth-bound passion to conquer matter and master the world.

This change became visible at the time of the ’Renaissance’" (§§ 77- 78) . The Black Books, Vol. VII, Page 215, fn 179

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=21GBLBSSKAJ0N&dchild=1&keywords=jung+black+books&qid=1610367534&sprefix=j

I am under a spell, a foreign power meddles. Science wants in, probably from you. (2021-09-04 04:19)

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[1]Black Books

1. III. 18.

I. My soul, you should help me obtain and keep that middle point where I am in God and not in God, where I stand between the Gods.

S. So you mean the state of being hanged? You call this the middle point between the Gods. You take too great a share in God's process.

I. How can I take less, if I am still completely in God, inside and outside?

S. You are certainly in God inside and outside and yet you are you, with your truth neither inside nor outside, but in between, also neither above nor below, but in between.

You are not the seed, but its covering. Oh, that this speech were richer! Or better perhaps, if it were poorer.

The wealth of the possibilities of representing and describing is a misfortune.

I. What is with you? What foreign spirit has struck you?

S. I am under a spell, a foreign power meddles. Science wants in, probably from you.

You have to take care of this. My work is done. Farewell. The Black Books, Vol. VII, Page 181

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3L8RXKQZPHKF7&dchild=1&keywords=jung+black+books&qid=1609780447&sprefix=j

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Dark One: My skin is dark and the white of my eyes shines. I bring you the Eastern way. (2021-09-04 04:21)

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Jung: My soul, you separated doubleness, what is it? Someone is disturbing me. Speak: Who is it?

Jung's Soul: "A good friend."

Jung: Oh, are you an enemy? Who are you? Where do you come from? I sensed you already yesterday: Speak, what do you want?

Dark One: I come from afar. I come from the east. I seek your hospitality.

Jung: You are hostile to me. Why do you come to me?

Dark One: "I am not hostile to you. I am a stranger to you."

Jung: So who are you?

Dark One: My skin is dark and the white of my eyes shines. I bring you the Eastern way.

Jung: What is that?

Dark One: Abstinence!

Jung: From what?

Dark One: From man.

Jung: What? Enhanced solitude?

Dark One: No, abstinence from man, abstinence from human joy and suffering.

Jung: That is Eastern wisdom!

Dark One: You need it. It belongs to being one among the many. You hear the word: attachment? Don't you see that it reaches over into the life and essence of the other? You fall from the path and you draw the other from the path.

Jung: Compassion, but no attachment.

Dark One: Compassion with the cosmos.

Jung: A will toward the individual held in check.

Dark One: Attachment leads to alienation.

Jung: Compassion remains misunderstood, therefore it works.

Dark One: Not wanting to understand, but letting it work.

Dark One: I come to you, since the primordial binds us together.

Surrender and abstinence, little talk and simple action.

Far from longing, know no fear.

Far from love, love the whole, free from fallacy.

Slow growth saves the individual and creates a people."

Jung: Why are you as dark as the earth of the fields? I'm afraid of you; such pain, what have you done to me?

Dark One: I am the death that rose with the sun. I come with quiet pain and long peace. I lay the cover of protection on you. In the midst of life begins death. I lay cover upon cover on you so that your warmth will never cease."

Jung: You bring grief and despair. I wanted to be among men.

Dark One: You will go to men as one veiled. Your light shines at night. Your solar nature departs from you and your star begins.

Jung: You are cruel.

Dark One: The simple is cruel, since it does not unite with the manifold.

Jung: I understand you. I want to be simple. The Black Books, Vol. VI, Page221-223

The preceding sentence was replaced in LN by:

"With these words the mysterious dark one vanished.

But Philemon regarded me with a serious and questioning look.

'Did you take a proper look at him, my son?' he said. 'You will be hearing from him.

But come now, so that I can fulfill what the dark one prophesied for you.' / As he spoke these words, he touched my eyes and opened my gaze and showed me the immeasurable mystery. And I looked for a long time until I could grasp it: but what did I see?

I saw the night, I saw the dark earth, and above this the sky stood gleaming in the brilliance of countless stars.

And I saw that the sky had the form of a woman and sevenfold was her mantle of stars and it completely covered her" (p. 538).

LN then continues with the entry from February 17 (see below, p. 228). The Black Books, Vol. VI., Page 223, fn 87

1. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=TK06V6N2R768WJXB2M9G&pf_rd_p=9d9090dd-8b99-4ac3-b4a9-90a1db2ef53b

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Jung's Soul: Much rather you should trust your wife. (2021-09-04 04:27)

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[1]Black Books

1. I. 1922.182

(I]. We should get more out of this bit. You said that it's a sentence of those hieroglyphics whose surface covers that dark something.

Can you make out anything else?

S. I can. However, I hesitate.

(I]. Why do you hesitate?

S. I don't want to augment your knowledge, on the contrary, I want to bring your knowledge into life. It used to be the opposite.

It goes like this now.

That's why I read you only those hieroglyphs that you need to establish the relationship with your neighbors, otherwise the religion will not become actual. And it should become actual.

But it expresses itself visibly only in the transformation of human relations.

Relations do not let themselves be replaced even by the deepest human knowledge.

Moreover a religion doesn't consist only in knowledge, but at its visible level in a new ordering of human affairs.

Therefore expect no further knowledge from me.

You know everything that is to be known from the revelation offered to you, but you are not yet living out everything that is to be lived at this time.

[I] . I can well understand and accept this. However, just how the knowledge could be implemented in life is dark to me.

You must teach me this.

S. There isn't much to say about this. It isn't as rational as you are inclined to think.

The way is symbolic. Explain to me the feeling that you had today.

[I]. I felt dejected and unfree and did not know what emptiness oppressed me and what darkness lay on me.

S. You are surrounded by the veils of the Great Mother, mystery surrounds you. Should I reveal it to you?

Can you bear the light? Light, that is no knowledge, but-fact.

[I]. You frighten me. Is it bad?

S. No, but difficult: the saying of the Mother has fulfilled itself: your dark side has received.

That’s why you were silent and turned in on yourself.

[I]. Explain to me, what does this receiving mean?

S. That the Great Mother will beget, as the saying puts it.

[I] . How is that to be understood?

S. I can’t say anything further.

It is an event from which no knowledge can be made, since it itself is knowledge become flesh.

That is the meaning of the painting that you recently painted.

Thus the great mystery of the divine jewel that you have received comes into actuality and lives. You will speak with your wife.

[I]. What should I speak of?

S. What I am going to give you.

[I]. But how will I recognize what you give me?

S. Because you express it.

[I] . I fear that my intention will inhibit me. I fear that I will not find what is correct.

S. What you say will be what is correct. What you will learn from me you must apply to your wife.

You also speak to me and don’t know what you have to say, nor what I will say.

You should also speak to her like this, and just as I answer your questions, so also will she answer.

You trust me to speak from myself, why do you not also trust your wife? Much rather you should trust your wife.

[I]. I feel that I will have great difficulty in relation to this and I feel quite helpless.

S. Why? If you yourself can bring the shades to speak, why not living people?

[I]. It is so much more difficult. I shy away from people’s emotions and from my own. I wish this were not the case.

S. And so you should try it. How else can you establish relationship?

Ask, so she has to give an answer and leave her all responsibility for her answer. Trust her also to be resourceful from herself.

[I]. Isn’t there anything else you want to tell me today? I’m not at all sure that I should give it a try just now.

S. Why not now? I’ve nothing else to tell you today. The Black Books, Vol. VII, Page 215-217

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=21GBLBSSKAJ0N&dchild=1&keywords=jung+black+books&qid=1610367534&sprefix=j

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In the Orphic cult there was a snake crawling on the table amongst the little loaves of bread (2021-09-05 04:05)

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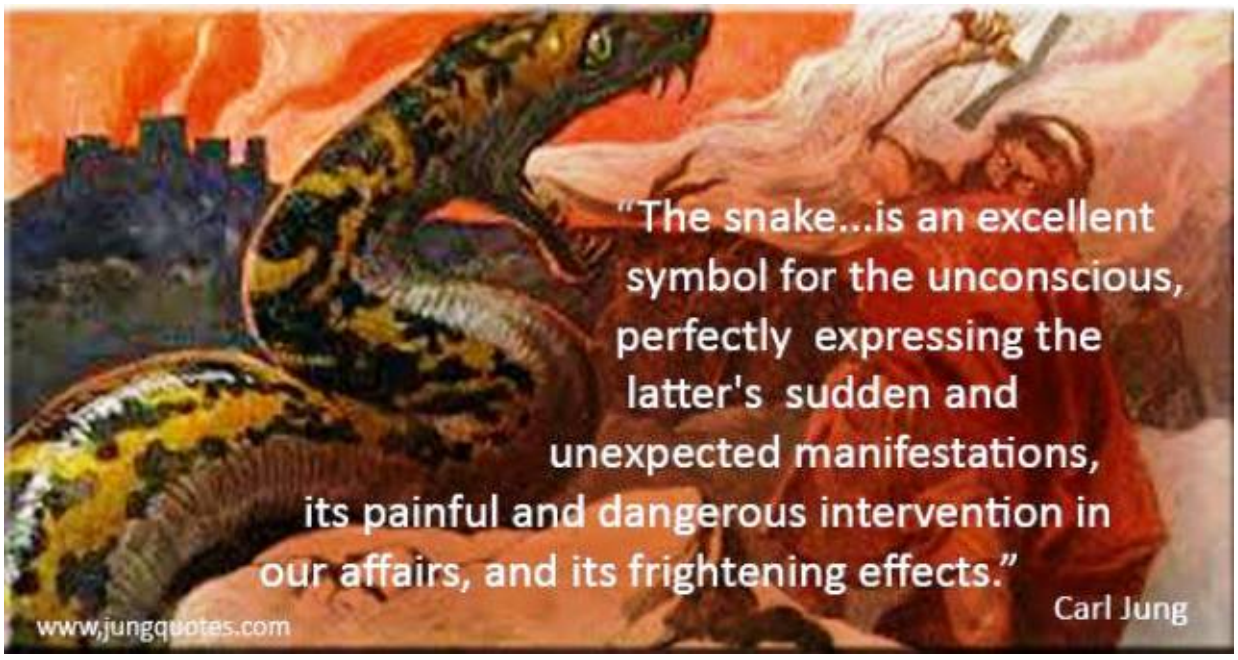
“The snake...is an excellent symbol for the unconscious, perfectly expressing the latter's sudden and unexpected manifestations, its painful and dangerous intervention in our affairs, and its frightening effects.”
Carl Jung
www.jungquotes.com

[1]Visions Seminar

We got as far last time as the union of that pair of opposites, the two white snakes that approached this woman and said that they were night and day, good and evil, her two eyes, her two hands, and her two feet.

And I tried to impress you with the fact that these two white snakes were opposites which were nevertheless like each other.

They would be interchangeable.

They should really be black and white, they should be differentiated from each other; it is an entirely new situation that the pair of opposites should be alike.

It would amount to the statement that night is the same as day, and evil the same as good.

Like the two hands, no difference between the left hand and the right hand, no difference between the left foot and the right foot.

That analogy with the limbs is very suggestive.

It means the complete coordination of the pairs of opposites, they are no longer different, opposition has come to an end; all the usual conflict between good and evil, or great and small, or any other contrasts is at an end.

And when that is the case, we can assume that life will go on in a different place; something new is coming up, and we have seen that that black snake with the green eyes is obviously a new focus of life; there a new intensity begins.

We would assume that the black snake coming from below must counteract or balance something of an opposite character from above, but that is not yet mentioned.

On account of the equality of those white snakes, she ceases to struggle, and she says:

then the black snake uncoiled from my leg and lay beside me uttering these words: "While you walk we are coiled about you, while you rest we are beside you."

You remember, the black snake was coiled round her left leg, which was very uncomfortable, but now, when she ceases to struggle against the opposites, when she accepts their equality, that snake uncoils and behaves quite decently; it is not offensive, it explains itself humanly.

As soon as she makes a movement, instantly the snake clutches her, but the moment she ceases to move it uncoils and lies beside her.

Now what does that mean?

Mrs. Crowley: She does not protest, she accepts. When she can accept things, they no longer pursue her, they are not on top of her.

Dr: Jung: Yes, they are simply provoked by her own movement.

As soon as she shows any kind of initiative, any kind of tendency to do something on her own account, say an egotistical intention showing her own will, the snake immobilizes her.

But the moment she gives way and keeps quiet, the snakes are at rest too; there is no danger as long as she does not move, which is a very strong argument in favor of a complete standstill.

There has been a great deal of movement in her visions, but lately we have seen that she came to a standstill in becoming a tree.

That accounts for the balancing of opposites.

As soon as she does no more deciding, and makes no movement, there is no disintegration into pairs of opposites; she is at one with herself.

But now the fantasy goes on, and she says: "Then I suddenly stood up in anger and seized the black snake.

I swallowed it." This is very interesting symbolism. What does that mean?

Mrs. Crowley: Assimilation.

Dr: Jung: Yes, but here I stress quite specially the eating. Do you know of any parallel?

Dr: Baynes: Zarathustra.

Mrs. Schlegel: In fairy tales.

Dr: Jung: Yes, there is a fairy tale where someone eats a snake and thereby understands the language of animals.

And then Zarathustra, as Dr. Baynes says, in the chapter about the shepherd. That is really the clue.

Zarathustra is a great psychological tragedy, and in a way it is the tragedy of modern man.

Of course, it has never been understood as such, because the people who read it have not the symbolical knowledge necessary to understand it, but with analytical psychology one can really get at it.

But there are other cases of eating snakes.

Mrs. Jaeger: There is a Hopi story, that when they want to kill a man, they come together and eat snakes.

Dr: Jung: I think that is not a Hopi story.

That must be the story of some other primitive tribe where they cut up a snake and eat it.

If the snake were the totem animal, that would happen.

Mrs. Jaeger: They were strong enough to kill the man after eating the snake.

Dr. Jung: That would be a magic ceremony to create additional strength. But we have other parallels.

There is a passage in the Psychology of the Unconscious which you may remember.

Dr. Baynes: In the witches' meal in Macbeth, they put snakes in the cauldron.

Dr. Jung: Yes, in witchcraft they ate such horrible stuff.

Miss Wolff In the Orphic cult there was a snake crawling on the table amongst the little loaves of bread, but I don't know whether they ate it.

Dr. Schlegel: The Dionysians fed a snake, did they not?

Dr. Jung: Yes, and there were other such cases.

The early Christian, or probably pre-Christian, Gnostics, celebrated the communion in the presence of a snake who was supposed to be the Savior; the snake was amongst the sacred bread that was eaten, as a sort of Host.

Then I have spoken of that interesting sect who believed that the Savior was the serpent on the tree in Paradise, where it gave good advice to our first parents, advice which made them conscious.

The idea was that God was vain and blind and did not want human beings to see how incomplete his work had been, and they understood the Savior to be the serpent that enlightened them.

You remember that passage in the Gospels where Jesus says: "As Moses lifted up the serpent in the wilderness, even so must the Son of Man be lifted up"-likening himself to the serpent.

But there are other stories from antiquity about the serpent which come closer to this symbol; for instance, one of the early Fathers tells of the mysteries of Sabazios, an Orphic cult, where they put a golden snake down through their clothes and pulled it out from under the garment below.

That is like eating the snake, a sort of transitus of the snake through the body, meaning its assimilation, obviously.

And a similar cult was celebrated in Eleusis; there the initiate had to kiss a huge snake.

Kissing means a very close and intimate acquaintance, and it means also a certain assimilation, either the assimilation of the snake to the human being, or perhaps the assimilation of the human being to the snake,

since the snake was supposed to be a heroic soul.

Many of the old Greek heroes were supposed to have snakes' souls.

The soul of the hero appeared after death in the form of a snake that dwelt near his tomb.

Therefore the famous serpent of Erechtheus, and the snake of Cecrops on the Acropolis at Athens.

The serpent would be the chthonic part of the hero, the soul underground from which he draws his magic strength and efficiency; by assimilating it, he becomes a hero.

That particular ceremonial at Eleusis was performed with the purpose of establishing such a connection; it was in order to partake of the serpent's magic power, its mana.

So eating the snake in dreams, as well as in fantasies and visions and ceremonials, means assimilation.

It is the same idea as eating the body of the Lord in the communion, in order to participate in its strength.

That was also the original meaning of cannibalism, which was by no means instinctive; it was a magic ritual, and that is still the case wherever it prevails.

Those who eat human flesh and drink human blood acquire additional human strength.

And drinking the blood in the form of wine has exactly the same meaning.

So the serpent usually symbolizes the darkness of the human soul that is connected with the earth.

There is a suggestion of this in the myth of Antaeus: Hercules could not overcome him until he discovered that Antaeus, being a son of the earth, got his insurmountable power from his contact with the earth; so Hercules simply lifted him up in the air and Antaeus immediately lost his power.

That black serpent, then, would be this woman's connection with the earth, and that would be at the same time her connection with the past.

The ancestors are supposed to be living in the earth; they are buried there.

The life of the earth is our past, and psychologically the snake means our connection with the past; it is a long historical tail that links us with that past existence, with the primeval forests and caves.

It is magic and mysterious in a way.

Also, it has a particular connection with the vegetative nervous system, because snakes are cold-blooded animals and have chiefly a vertebrate consciousness, one could say; that is, their main accumulation of nervous substance is in the spinal column, it is not in the brain.

So, actually, if there is anything like psychological life, it must be located in the lumbar region and not up in the head.

The snake is called the soul of the abdomen.

In the Kundalini yoga, which is a branch of the Tantric system, the Kundalini serpent is supposed to be coiled up in the lower basin.

The word Kundalini means the coiled serpent.

That serpent has to do with the one we are dealing with here; this black chthonic snake that comes up round the left leg is tremendously important symbolism.

The Kundalini snake is really situated in the lumbar region, but here it crawls up the left leg because the left side is the unconscious side and the side of ill omen.

For the relation to that snake is very critical, very fatal; it depends on one’s attitude whether it is dangerous or helpful.

Practically nobody who has had to deal with the unconscious, has not come across that snake.

In Meyrink’s Green Face it works miracles as the Vidu serpent.

Now we come to Zarathustra, who is of course Nietzsche himself.

He encountered a black serpent, and no wonder!

Being a modern man, he came to problems which were beyond the medieval Christian world.

He hit upon the problem of the chthonic force from which our modern consciousness has been separated.

We are as if cut off from the roots and therefore we are seeking the roots again.

In the forty-sixth chapter, "The Vision and the Enigma," Zarathustra encounters a dwarf;

there the problem

really begins, and the development is most interesting.

The story of the dwarf starts just a scene before the part about the black snake, and I think I should read you that, for the dwarf is the typical chthonic man, a sort of personification of the chthonic soul.

Dwarfs are supposed to live in the mountains or in the earth, having control of the underground rivers and of all hidden treasures, like ore and precious stones.

Moreover they possess great wisdom, secret knowledge. That is not a medieval invention.

In Greek antiquity one finds the same idea in the form of the Idaei dactyli-the thumblings of Ida.

Ida is the great mountain in Greece where Zeus dwelt, according to a very old Greek tradition.

And Zeus was one of the Idaei dactyli.

He was a thumbling, which can only be understood by the formula, "smaller than small yet greater than great."

Hercules, the strongest and most powerful of men, was also a thumbling.

These dactyli are also called cabiri, which means in Syrian and in Arabic the great ones, the powerful ones, yet their cult was chiefly celebrated in Samothrace in the form of those little figures: I believe they were only

one foot high on the coast.

And two other great Greek heroes were supposed to be cabiri, Castor and Pollux, the gods of navigation, those beautiful stars.

Yet the little monuments on the cliffs which represented them were about one foot high; though they were called the great ones they were very small in reality.

They were thumblings, yet they were terribly powerful. Also they were hidden as treasures are hidden.

In every Greek household they had a kista, a sort of case, where they kept a number of such cabiri; they were carefully wrapped up in cloth or in little garments, and they were kept hidden away in the dark kista, as if they were still dwellers in caves.

And in the temples of the cabiri, they were kept in the adyton, a place where nobody was allowed to enter, like the most secret place in the Jewish temple at Jerusalem.

Only once in the year was the High Priest allowed to enter and to hold a service to the secret gods who dwelt in the adyton.

So the dwarf is also linked up with the snake symbolism because they both lived underground, and both had the secret knowledge and were the guardians of the treasure.

Dragons were also guardians of the treasure, and the Greek word for dragon means a snake as well as what we would call a dragon.

I will now read part of the forty-sixth chapter of Zarathustra: Gloomily walked I lately in corpse-colored twilight-gloomily and sternly, with compressed lips.

Not only one sun had set for me.

This describes the condition in which he sets out on his quest, with compressed lips, sternly, going quite alone because not only one sun had set for him.

He has lost so many days, so many illusions, and now he is gloomily starting out on an adventure or to perform some deed.

A path which ascended daringly among boulders, an evil lonesome path, which neither herb nor shrub any longer cheered, a mountain-path, crunched under the daring of my foot.

Mutely marching over the scornful clinking of pebbles, trampling the stone that let it slip: thus did my foot force its way upwards.

Upwards:-in spite of the spirit that drew it downwards, towards the abyss, the spirit of gravity, my devil and arch-enemy.

The movement goes up.

His devil and arch-enemy, the spirit of gravity, is the earth spirit that draws him down into the dark region, but he is moving up and away, he wants to get rid of it.

And the spirit of gravity is the serpent.

Upwards:-although it sat upon me, half-dwarf, half-mole; paralyzed, paralyzing; dripping lead in mine ear, and thoughts like drops of lead into my brain.

This is the standstill, this is what the dwarf tries to bring about, lameness and standstill.

"O Zarathustra," it whispered scornfully, syllable by syllable, "thou stone of wisdom! Thou threwest thyself high, but every thrown stone must-fall!

"O Zarathustra, thou stone of wisdom, thou sling-stone, thou star destroyer!

Thyself threwest thou so high-but every thrown stone-must falll"

That is the spirit of the abyss, the spirit of gravity, which speaks like the dwarf.

"Condemned of thyself, and to thine own stoning: 0 Zarathustra, far indeed threwest

thou thy stone-but upon thyself will it recoil!"

Then was the dwarf silent; and it lasted long.

The silence, however, oppressed me; and to be thus in pairs, one is verily lonesome than when alone!

I ascended, I ascended, I dreamt, I thought-but everything oppressed me.

A sick one did I resemble, whom bad torture wearieth, and a worse dream reawakeneth out of his first sleep.

But there is something in me which I call courage: it hath hitherto slain for me every dejection.

This courage at last bade me stand still and say: "Dwarf! Thou! Or I!"

For courage is the best slayercourage which attacketh: for in every attack there is sound of triumph.

Man, however, is the most courageous animal: thereby hath he overcome every animal.

With sound of triumph hath he overcome every pain; human pain, however, is the sorest pain.

Courage slayeth also giddiness at abysses: and where doth man not stand at abysses! Is not seeing itself-seeing abysses?

Courage is the best slayer: courage slayeth also fellow-suffering.

Fellow-suffering, however, is the deepest abyss: as deeply as man looketh into life, so deeply also doth he look into suffering.

Courage, however, is the best slayer, courage which attacketh: it slayeth even death itself; for it saith: "Was that life? Well! Once more!"

In such speech, however, there is much sound of triumph. He who hath ears to hear, let him hear.

"Halt, dwarf!" said I. "Either I-or thou! I, however, am the stronger of the two:-thou knowest not mine abysmal thought! It couldst thou not endure!"

Then happened that which made me lighter: for the dwarf sprang from my shoulder, the prying sprite!

And it squatted on a stone in front of me. There was however a gateway just where we halted.

"Look at this gateway! Dwarf!" I continued, "it hath two faces.

Two roads come together here: these hath no one yet gone to the end of.

This long lane backwards: it continueth for an eternity.

And that long lane forward-that is another eternity.

They are antithetical to one another, these roads; they directly abut on one another: and it is here, at this gateway, that they come together.

The name of the gateway is inscribed above: 'This Moment!'

But should one follow them further-and ever further and further on, thinkest thou dwarf, that these roads would be externally antithetical?"

"Everything straight lieth," murmured the dwarf, contemptuously.

"All truth is crooked; time itself is a circle."

"Thou spirit of gravity!" said I wrathfully, "do not take it too lightly! Or I shall let thee squat where thou squattest, Halt-foot and I carried thee high!"

"Observe," continued I, "This Moment! From the gateway, This Moment, there runneth a long eternal lane backwards: behind us lieth an eternity.

Must not whatever can run its course of all things, have already run along that lane?

Must not whatever can happen of all things have already happened, resulted, and gone by?

And if everything has already existed, what thinkest thou, dwarf, of This Moment? Must not this gateway also have already existed?

And are not all things closely bound together in such wise that This Moment draweth all coming things after it? Consequently-itself also?

For whatever can run its course of all things, also in this long lane outward-must it once more run!

"And this slow spider which creepeth in the moonlight, and this moonlight itself, and thou and I in this gateway whispering together, whispering of eternal things-must we not all have already existed?

And must we not return and run in that other lane out before us, that long weird lane-must we not eternally return?"

Thus did I speak, and always more softly: for I was afraid of mine own thoughts and arrear-thoughts.

Then, suddenly did I hear a dog howl near me.

Had I ever heard a dog howl thus? My thoughts ran back. Yes!

When I was a child, in my most distant childhood: then did I hear a dog howl thus.

And saw it also, with hair bristling, its head upwards, trembling in the stillest midnight, when even dogs believe in ghosts-so that it excited my commiseration.

For just then went the full moon, silent as death, over the house; just then did it stand still, a glowing globe-at rest on the flat roof, as if on someone's property-thereby had the dog been terrified: for dogs believe in thieves and ghosts.

And when I again heard such howling, then did it excite my commiseration once more.

Where was now the dwarf? And the gateway? And the spider? And all the whispering? Had I dreamt? Had I awakened? 'twixt rugged rocks did I suddenly stand alone, dreary in the dreariest moonlight.

But there lay a man! And there! The dog leaping, bristling, whining-now did it see me coming-then did it howl again, then did i\ cry:-had I ever heard a dog cry so for help?

And verily, what I saw, the like had I never seen.

A young shepherd did I see, writhing, choking, quivering, with distorted countenance, and with a heavy black serpent hanging out of his mouth.

Had I ever seen so much loathing and pale horror on one countenance? He had perhaps gone to sleep?

Then had the serpent crawled into his throat-there had it bitten itself fast.

My hand pulled at the serpent, and pulled-in vain! I failed to pull the serpent out of his throat.

Then there cried out of me: "Bite! Bite!

Its head off! Bite!"-so cried it out of me; my horror, my hatred, my loathing, my pity, all my good and my bad cried with one voice out of me.

Ye daring ones around me! Ye venturers and adventurers, and whoever of you have embarked with cunning sails on unexplored seas! Ye enigma-enjoyers! Solve unto me the enigma that I then beheld, interpret unto me the vision of the lonesomest one!

For it was a vision and a foresight: what did I then behold in parable? And who is it that must come some day?

Who is the shepherd into whose throat the serpent thus crawled? Who is the man into whose throat all the heaviest and blackest will thus crawl?

The shepherd, however, bit as my cry had admonished him; he bit with a strong bite! Far away did he spit the head of the serpent and sprang up.

No longer shepherd, no longer man-a transfigured being, a light-surrounded being, that laughed!

Never on earth laughed a man as he laughed! 0 my brethren, I heard a laughter which was no human laughter-and now gnaweth a thirst at me, a longing that is never allayed.

My longing for that laughter gnaweth at me: oh, how can I still endure to live! And how could I endure to

die at present! Thus spake Zarathustra.

Zarathustra-Nietzsche-to the problem of the black snake.

One gets a much wider view of what happened through the association of the dwarf.

He occurs again at the end of the book as the "ugliest man," the chthonic man, who is ultimately rejected by Nietzsche.

He is also the rope dancer that should not be leapt over-meaning that he should not be omitted in the chapter where it is prophesied that his mind would die sooner than his body, which literally came true, as you know.

Nietzsche’s relation to the chthonic element is clearly shown here.

He was always terribly neurotic and he could not connect with his soil, with external conditions.

Because he was out of tune with his surroundings, he became hypochondriacal and was always hunting for the proper climate, the particular spot on earth that would suit him.

He was intellectual and intuitive chiefly, but in writing Zarathustra he was entirely intuitive.

That was his reality.

His hypochondria about climatic conditions-how he was affected by the sun or the rain or the air-was the compensation for his lack of reality sense.

This became finally a sort of obsession with him, showing that he was on bad terms with the given facts.

The dwarf is, as I said, a forerunner of the black serpent.

He is a humanized form of the same principle; it is the small man within, the chthonic man, that ultimately is identical with the snake.

Therefore dwarfs have very much the same attributes as snakes.

This dwarf really tells Zarathustra what will happen if he rejects him, the spirit of gravity: he will ascend and ascend, and finally reach the culmination, which is too high, so that he falls back upon himself.

The stone he has thrown so high will fall upon him and he must fall in the end.

You see, what Nietzsche does in Zarathustra is really what our intellect and our cult of the will is doing-ascending, ascending, chiefly for selfish and egotistical ends, ending in vain ambition apparently, high above the earth.

And then comes the fall.

Now this man was not only prophetic for Nietzsche's individual life but for the civilized nations of Europe in general.

It is the fault of all of us who have an attitude which disregards the laws of the earth.

We simply provoke the spirit of gravity by striving after the stars, by imagining that our rationalism can really win out and rule the world.

That is the stone thrown too high, which will fall back upon us; and that is the wisdom the dwarf was trying to get into Zarathustra, but he refused to be lamed in his beautiful movement up to the stars, so he rejected the dwarf.

Now rejecting such a gentle warning, this whisper in his ear, means a grave offense against the laws of the earth, so things do not become better.

On the contrary they become worse, for then the snake crawls into him.

Of course that is projected into the shepherd, a figure like the poimen, the shepherd of men.

Zarathustra can be put beside Hennas the Shepherd, which was a canonical book for about two centuries; this is really a book of revelations, a modern "Shepherd of Hermas."

Zarathustra is himself that shepherd, so one could say the snake began to crawl down his throat because he had not listened to the dwarf, he did not accept it, he could not assimilate it.

You see when someone does not assimilate a thing, you cram it down his throat, and so that snake tried to

crawl into him in order to infect him with the spirit of gravity, with the fact that he was earth-bound.

For we are earth-bound; it is absolutely wrong to assume that we can fly as he wanted to fly.

So the shepherd's plight is much worse than that of the dwarf, and that is why the dog

howls. Nietzsche describes it as a death howl, the dog foresees the disaster; it is a very evil omen when a dog howls in the night.

It was an ill-fated moment when that serpent crawled into the shepherd.

That moment contained the death sentence; because he could not accept the black snake, things took their course.

You see, he advised the shepherd to bite off the head of the snake and spit it out.

The head is the sense, the meaning of the snake; there is the poison and there is the consciousness, and biting it off means killing it and rejecting its meaning.

The shepherd succeeds in doing so and then comes the frenzy.

He suddenly gets into a condition which is not to be explained by the preceding facts; he laughs, and one can quietly say that it is most hysterical laughter, it is unsound laughter.

In reality one would be terribly disgusted. That is the laughter of the lunatic.

"Oh my brother, I heard a laughter which was no human laughter."

Then comes this passage: "And now gnaweth a thirst at me, a longing that is never allayed"-for that kind of laughter.

This is the Dionysian tendency that develops throughout the whole of Zarathustra, the desire to attain to the

state of divine mania, which ended in disaster.

For that was a real mania, not a divine ecstasy.

In the beginning it was that, but it became a terrible truth.

Therefore later on, when he was definitely crazy, he signed his letters "the crucified" or "Christ Zagreus."

Dionysus Zagreus was the Thracian Dionysus who was dismembered by the Titans; when he transformed

into a bull they reached him and tore him to bits.

So the tragedy of Zarathustra is that he could not accept the black snake.

I read Zarathustra a long time ago, when I was a young student.

I livedin Basel where Nietzsche was a professor and I heard a good deal about him.

At first I could not understand it at all, but this scene always made a tremendous impression upon me though I could never explain why.

I could never make out what that shepherd should have done, I only knew that some wrong advice had been given to him.

Ought he to have eaten that snake? But how could he?

Yet he surely should not have done what he did, because what happened afterwards-that laughter-was uncanny.

I did not know then that it would become my particular task to deal with the problem of that chthonic snake; I have been busy with it ever since.

And in this series of visions we find it again in a new form.

It is a similar situation, though what leads up to it is of course quite different.

Zarathustra had also gone through a considerable development before, through all sorts of adventures, in the course of which he occasionally encountered that warning, like a sort of milestone that pointed out: now

so far, and now only so many miles, until you come to your fate.

And towards the end the question of the "ugliest man" is brought up again and again.

The "Feast of the Ass" also symbolizes that; the ass is the chthonic animal that Silenus rides in the suite of Dionysus.

Silenus is the fat old man who is always drunk.

He is really a sort of god of wisdom, and he always rides on an ass.

So the whole series of Zarathustra’s adventures leads him up to the one problem, the relation to the earth, and this is what everybody will have to face who has advanced beyond medieval Christianity, beyond the more recent forms of Protestantism, that is.

The problem will come up because the Christian movement is the ascending movement; that is expressed

in the symbolism of the church.

For instance, EB the early Christian cross was equilateral, surrounded by a sort of halo like the disk of the sun, because it was really still the sun.

Therefore the early fathers of the church had such a hard time to teach their followers that Christ was not the rising sun, that the rising sun was merely a symbol for Christ.

One finds the equilateral cross in Norman art until the beginning of the thirteenth century, and then it slowly changed into the Gothic form, the cross with the elongated shaft.

And this cross is now slowly preparing, or expressing, a great change in religious consciousness.

The cross that originally was quite in the heavens, that expressed a detached deity, came down to the earth; it lost the form which was like the disk of the sun and became a structure erected upon the earth.

These three lines represent the earth, this is Calvary. The symbol has lost its divinity.

The church as a political institution prevailed against the spirit that originally prevailed.

So this later cross takes on a human form.

It loses its character as an abstract divine symbol and takes on the figure of a man with out-stretched arms.

In the days when that earlier form of the cross still prevailed, Christ was represented not as nailed to the cross, but standing in front of it with his arms outstretched.

I have seen in the Germanic museum in Nuremberg a so-called crucifix of the eleventh century, which represents Christ pulling the nails out of the cross and coming away from it, a most extraordinary

thing.

The lower shaft of the cross was elongated till it became almost like a Catholic church spire, a thing pointing to heaven.

The elongation means an elongation of the center of gravity; the divine center of the spiritual man was removed from the earth-it was somewhere up in the sky. This is expressed in the Gothic style.

The Norman style is rather hard and square, and it is built firmly upon the earth, sometimes giving almost the effect of a cave, while in the Gothic style everything is lifted up into the air, and therefore it is uplifting in its effect.

One could say that the divine symbol, with its magic power of attraction, descended to the point where it met man, and then pulled him up in a sort of inflation.

His human structure became, as it were, deified, and so the church slowly replaced the spirit-as if the church were spirit.

That is the origin of the blasphemous assumption of the church concerning the sacramenta.

You see, by performing the rite, the priest attracts the grace of God, and that is in a way inevitable.

But they assume that it is God's choice, that his grace is freely bestowed upon the performance of the sacrament; whereas the sacrament is performed in order to induce his grace.

The sacrament of marriage in the Catholic church is an example.

The Christian marriage is a contract between two people of free will who choose to be husband and wife.

Now, when they declare their willingness and intention, and when they have fulfilled their part in the marriage ceremonial and it has been consecrated by the priest, it is assumed that this marriage is no longer made by man, it is made by God.

The new encyclical of the Pope says that what God has bound together no man shall put asunder.

You see, the priest simply condescends to the fact that Mr. So-and-So and Miss So-and-So have promised

to marry each other, he reads the necessary prayers, performs the magic rite, and then suddenly it is as if God had made the marriage, merely by the application of the ceremonial rite.

The church handles the case as if not two people of free will had made the contract, but as if God himself

had made it, and that it is therefore indissoluble.

But if those two people should fulfill all the necessary requirements, yet with the arriere pensée that they did not want a Christian marriage, and if later on they should come to the priest saying they had concluded it without that intention really, then the priest calls it concubinage and it can be dissolved right away.

Then it is as if God had not been induced, as if God had not been lured into it, despite the fact that the ceremony has been performed.

That is diabolical because divorce then becomes most moral and respectable simply because one had had an arriere pensee.

Now the reformers have rightly attacked this system, but they are attacking the inevitable consequences that will always recur when the divine symbol, an idea, becomes a doctrine, when it thus becomes a human structure, a church.

The symbol then disappears into the earth, into the unconscious, where we are now finding it again by analysis.

We are finding it in the mandala, which is the original symbol, but this time with a psychological connotation; it is an entirely new concept.

No longer a symbol of the newly risen god, it is a symbol of the newly risen man. It is

now a question of the orientation of consciousness, which is entirely different from its former meanings.

This transformation has really been brought about through Protestantism, because Protestantism is continuing the work of destruction.

Protestants at first considered that they still belonged to the church.

Luther, for instance, flattered himself that he was in the church, that no one could be outside the church who still believed in Christ, because Christianity and God and the church were simply identical.

As the Anglicized church in England still believe, they even believe in the Apostolic succession.

But Protestantism is splitting itself up into innumerable denominations; in other words, it is undoing itself completely.

The Protestant church hardly exists any longer.

In Switzerland the church simply does not exist, each parson preaches whatever he pleases.

The Lutheran church formerly existed in Germany but now it is crumbling away.

That is the future of Protestantism, and naturally all the people who believe in the church, in the structure, are very grieved at the way it is dissolving; they lament that individualism is getting into religion.

It is like the case of the Code Napoleon, which Napoleon produced with the aid of a very important lawyer.

Then after a year that man came back for an audience. He brought an enormous mass of documents and laid them on the table before the Emperor, with a proposition of changes, and Napoleon said: "Comment, il est mart, le Code?"

And the lawyer said: ”Non, Sire, il vit." One could say the same about Protestantism when it splits, it lives.

But it is now bringing about the removal of the symbol, which is expressed in the church, and therefore the destruction of the church.

The first thing the Protestants did was to destroy the icons, the holy images in the churches, because they assumed, quite wrongly, that the people worshipped them, but they worshipped them as little as primitives worship their idols.

Everybody knows that it is the spirit in the images, but they thought it was the images themselves and

destroyed them, and with them the church, the foremost image.

Thus man falls back with a thud onto the earth, and there he falls right on the black

snake.

And there we are now, for the snake is the life that has been left in the earth. It is the devil.

Therefore people in analysis often make, quite naively, a drawing of the snake crawling up from the ground onto the cross in the place of Christ.

That has the same meaning as the snake crawling up the left leg in this woman's vision.

The snake is coming out of the earth and crawling up to the human structure, which becomes a definite

human being; the human being is attacked by the snake, by the life which has been left down below in the earth, while his consciousness has been up on a church spire.

Mrs. Baynes: Supposing the symbol comes to birth in a hundred years or so, will it be the policy of the Catholic church to try to crush it?

Dr. Jung: The Catholic church must crush it.

Mrs. Baynes: But might not the church say that it already contains the new symbol?

Dr. Jung: That would be crushing it by assimilation.

Dr. Shaw: Is not that the way they assimilate every strange doctrine and thus kill it?

Dr. Jung: Naturally. The great heresy of St. Francis of Assisi, for instance, was killed in that way.

Dr. Shaw: Whereas the Russian persecution of religion will cause a revival.

Dr. Jung: Well, I told you recently about the experience of an American who was traveling in the country in Russia a short time ago.

You see, those people were reverting to paganism.

And the Dionysian past which we have found in these visions means the same regression through the

ages, on account of the Protestant destruction of Christianity.

Protestantism does not want to destroy Christianity, but Christianity has become the church, and as such it has necessarily become human; and having become human, whether they want it or not, the church will be

destroyed, and the next effect will be a regression into paganism.

That is the snake, that is the past.

Naturally we turn back to the past.

It is as if we wanted a revolution and every gun had been taken out of our hands; of course we would then go to the museum and take the old guns and fight.

Our patient does not go back to Dionysus for fun, she goes back because he is the great competitor of Christ.

I have told you many times the story of how the devil had whispered the legend of Dionysus to the Greeks eight hundred years before Christ's appearance.

And, you remember, the miracle of the transformation of the wine is typically Dionysian.

Also I told you of that famous chalice where Christ is sitting in the branches of a grapevine full of the most gorgeous grapes, exactly like old Dionysus.

Dr. Baynes: Did I understand you to say that Nietzsche's attitude towards Dionysus had the character of Anempfindung, and because he could not surrender to a genuine Dionysian spirit he heard the hysterical laughter after the peasant bit off the head of the snake?

Dr. Jung: Yes, it was a kind of Anempfindung-like a patient getting stuck in the Dionysian exaltation.

Dr. Baynes: And then play-acting it?

Dr. Jung: Yes, acting that exaltation of which Nietzsche spoke.

He called himself one of the initiates of Dionysus.

His experience of Dionysus was genuine, but it was genuine only for a minute, and he wanted to cling to it forever.

He could not because it is a transition, as it is described in these visions.

This woman leaves everything behind and wanders back through the ages to the animal, and then grows up from the animal unconsciousness until she reaches the antique cult of Dionysus, and from that the level of Christianity once more, but as if she really were an antique woman, realizing the value of the old gods.

She comes to the idea of the value of sacrifice, and now she is in Christianity already, and here we are concerned with the black snake.

She does not, on her way up, meet the crucifixus again because she left him on a former path.

She meets now the black snake instead of the crucified one.

It is as if someone had left the crucifixus and then turned round again and saw that, instead of Christ, a black snake was on the cross.

Some of you have seen the later picture she made of Calvary, and mind you, we had never really discussed it.

Prof Demos: Your idea is that the destructive process by Protestantismis a necessary phase for the emergence of new religious forms?

Dr. Jung: I think it is the necessary instrument of history for the destruction of the church, but it is not in itself necessarily destructive.

If you look at it from the standpoint of the Catholic, it is destructive.

But to the Protestant, within, it is constructive, only he does not know it.

Prof Demos: What is the new form which religion will take?

Dr. Jung: I don't know, but it is quite possible that it will regress pretty far.

We have that one interesting piece of evidence from Russia, wherethe destruction of their religion forced the people to regress to paganism.

And in Germany those National Socialists, those swastika people,are building Wotan's fires again.

Prof Demos: The Renaissance began by making the people regress to antiquity, that always seems to happen.

Dr. Jung: It is inevitable.

If such an important institution as a religious cult is destroyed, a cult which has assimilated the hopes and desires of centuries, all the interests and experiences, then a lot of libido simply runs out-runs loose-and naturally that produces all sorts of disturbances.

It is true that during thirty years now, I have had hundreds of patients, of whom the minority were Jews and the majority were Protestants, and I have not had more than four or five real Catholics among the whole lot.

Mrs. Jaeger: I believe that the attitude toward analysis in France is very typical, in comparison with Germany which is more or less Protestant.

Dr. Jung: Yes, naturally. In France people do not understand these problems we are dealing with. I saw that when I sent a questionnaire to French people.

I talked to a very intelligent Catholic and he said: "I really don't see, Doctor, why you bother with all this. We don't bother.

If I have a question I simply ask the Bishop, and if he is unable to answer it, he writes

to Rome, where for two thousand years the most intelligent heads in the world have been digging up the truth about these matters; they settled it long ago."

They simply look up one of their big books in the Vatican Library and so no one worries about it.

That is the Catholic standpoint.

They are quite naive and certain about it, and mind you, it works.

That is, it works as far as it goes. I have seen certain people in whom it did not work.

A Catholic said to me: "I don't believe in the Pope, I don't even believe that there is a God, but I shall hold on to thechurch until I die." You see that is the Catholic. Carl Jung, Visions Seminar, Page 273-289

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=M3W212W8ZE7PNPS9HMNX&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=1f41e529-704f-4be4-8b53-45ea6a1

Seen from this perspective, his personal transformation, his individuation, was a preparation for death. (2021-09-05 04:42)

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[1]Black Books

In the Black Books in the 1920s, one finds the lengthening shadows of death, commencing with Jung's grief at his mother's death, followed by the premature deaths of close friends

(Hermann Sigg in 1927, and Hans Schmid in 1932) and patients (George Porter and Jerome Schloss in 1927).339 In an entry of 1927,

Jung referred to thoughts regarding the death of his wife and himself.

Jung’s father had died at the age of fifty-four; in 1929, Jung himself reached this age.

The proximity of mortality brought with it intimations of immortality.

That year, he wrote in his "Commentary on The Secret of the Golden Flower" that as a physician he attempted to "strengthen the conviction of immortality," especially with older patients.

Death, he argued, should be seen as a goal rather than an end, and he designated the latter part of life as "life toward death."

Two years later, in his paper "The Turning Point of Life," he elaborated on this theme, characterizing the psychological transformations of the midlife transition.

He noted that the notion of life after death was a primordial image, and that it made sense to live in accordance with this.

From the perspective of a doctor of souls, he argued, it made sense to regard death as only a transition.

Three years later, he wrote a paper on "Soul and death," characterizing religions as systems for the preparation for death.

He argued that, given the collective soul of humanity, death might be regarded as the fulfilment of life’s meaning.

Belief in an afterlife was anthropologically normative, and it was rather secular materialism that viewed death as a pure cessation.

This was an aberrant development, viewed from a historical and cross-cultural perspective.

The issue of death became particularly acute at midlife.

From then, "only those remain living who are willing to die with life. Since what happens in the secret hour of the midday of life is the reversal of the parabola, the birth of death."

The Black Books chart how Jung negotiated the "reversal of the parabola."

Seen from this perspective, his personal transformation, his individuation, was a preparation for death. The Black Books, Vol. I, Page 103-104

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=2W5XCXOF05LJ8&dchild=1&keywords=jung+black+books&qid=1610372773&sprefix=j

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This lack of parallelism is not just accidental or purposeless, (2021-09-05 04:50)

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Nick Sheehy
The unconscious contains all the fantasy combinations which have not yet attained the threshold intensity, but which in the course of time and under suitable conditions will enter the light of consciousness...
Carl Jung

[1]Structure and Dynamics of the Psyche

Experience in analytical psychology has amply shown that the conscious and the unconscious seldom agree as to their contents and their tendencies.

This lack of parallelism is not just accidental or purposeless, but is due to the fact that the unconscious behaves in a compensatory or complementary manner towards the conscious.

We can also put it the other way round and say that the conscious behaves in a complementary manner towards the unconscious.

The reasons for this relationship are:

(1) Consciousness possesses a threshold intensity which its contents must have attained, so that all elements that are too weak remain in the unconscious.

(2) Consciousness, because of its directed functions, exercises an inhibition (which Freud calls censorship) on all incompatible material, with the result that it sinks into the unconscious.

(3) Consciousness constitutes the momentary process of adaptation," whereas the unconscious contains not only all the forgotten material of the individual's own past, but all the inherited behaviour traces constituting the structure of the mind.

(4) The unconscious contains all the fantasy combinations which have not yet attained the threshold intensity, but which in the course of time and under suitable conditions will enter the light of consciousness. Carl Jung, CW 8, Para 232

1. https://smile.amazon.com/Structure-Dynamics-Psyche-Collected-Works/dp/0691097747/ref=sr_1_1?crid=1ORO68QQ31896&dchild=1&keywords=jung+volume+8&qid=1609782846&sp

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The Visions Seminars18 February 1931 (2021-09-05 05:12)

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[1]Visions Seminar

Last week I read the first sentence of the new series of visions referring to the sacrifice of the sheep.

That is the Christian sacrifice of the lamb, as I explained.

Today I will give you the whole text of that series, telegraphic sentences as before: "I beheld a sheep upon a stone altar which had been sacrificed. Many Indians danced in a circle about it."

It is curious that the sacrifice is taking place in such surroundings, for this is only the relatively primitive man that is immediately accessible to the dreamer, the North American Indian.

They threw the sheep into the air and smeared their faces with its blood.

They tore out the entrails and hung them about their necks. The entrails changed into great red jewels.

I appeared dressed in white.

First comes the objective part, and then she herself enters the sacrificial scene.

As usual the activity is first projected into the Indians.

Instead of that one Indian, there is now a group, a whole tribe of animi, which is quite possible, since the animus is always like a multitude; so she could have said just as well that one red Indian was sacrificing the sheep.

The Indians here are carrying out in an anticipatory way whatever the real meaning of the ceremonial is.

We shall see afterwards what that is, but what we see now is that the Indians, after the sacrifice has been accomplished, celebrate a sort of blood baptism.

They throw the sheep up into the air and smear their own faces with its blood.

Do you remember anything that suggests this symbolism?

Prof Eaton: Tossing the balls in the religious festivals.

Dr. Jung: Yes. We spoke in a former seminar of a symbolic game called the jeu de paume, which was played in festivals in the early church.

One finds in old records that it was played, according to certain ritualistic rules, until the late sixteenth century, when it was interdicted by the Pope.

You no longer know the rules of that sacred game, but the ball originally symbolized the globe of the sun.

And there was another rather uncanny connotation.

Do you remember having been filled with horror when we discussed it before?

Mrs. Crowley: Was it a child?

Dr. Jung: Exactly. We have no historical evidence, as far as my knowledge goes, except that concerned with the Black Mass; in the Black Mass, children were really sacrificed as late as the seventeenth century.

There is historical evidence that Madame de Montespan sacrificed three

children in order to retain the king's love.

And she succeeded in doing so-that is the amazing thing.

Probably the king didn't know about it, or it would not have worked so well.

She was a fearfully determined woman.

The Black Mass originated in the thirteenth century, or near that time, when there was war and famine and terrible epidemics.

Everything went wrong, so people lost their belief in the good will of God; and since God was not helpful they thought the devil might do something for humanity, and therefore they celebrated the Black Mass.

That seems to be the historical origin, but it is quite possible that the roots were of a much earlier date.

We know that sacrifices of children were very frequent in early antiquity.

For instance, when the French excavated the temple of Astarte at Carthage, they found hundreds of skulls of little children, which is evidence that child sacrifices were often carried out there.

But that is too remote-it is long before the Christian era, perhaps in the seventh or eighth century B.c.; we need more recent evidence and we have only rumors.

But rumors are very characteristic.

For instance, there was a rumor that the early Christians sacrificed children in their ceremonials.

The Romans told that story in order to disqualify the Christian heresy which was so horrible to them; for those Christians worshipped an awful god that was hanging on a cross, and that was only done to

criminals.

To the Romans it seemed a sort of sadistic perversion to worship such a god, so they assumed that the Christians must have awful secret rites.

It is true that the Christians celebrated their rites in underground places, but that was not because they were persecuted.

That is a later legend, invented out of Christian sentimentality.

As a matter of fact they preferred to be in those mysterious places, like the catacombs.

The Mithraic cult was also celebrated underground and there was no question of persecution.

Then the Christians spread the same story about the Gnostic heretics-that in one of their ceremonials they formed a circle and tossed a child about until it was dead.

These rumors are really the first inklings of that idea of the jeu de paume which was played later in the church.

It is quite possible that in those early Gnostic cults they played the same sort of game, and in the primitive Christian church they may have played such a game too.

Who knows?

It is possible, because that game of jeu de paume in the church, as well as the burial of the Alleluia, are customs left over from earlier pagan days; they must have come from somewhere, they did not fall out of the sky.

Dr. Baynes: Is it not possible that the projection upon the Jews in the Middle Ages of the idea of child murder comes from this pagan root?

Dr. Jung: Absolutely. That idea of the ritual murder of little children was projected onto the Jews in the Middle Ages and in Russia just before the war.

Miss Sergeant: I think it is well established that child sacrifice existed in the pagan religious ceremonials.

Dr. Jung: That is true. Well, there is no indication of a child here, so we must take it for granted it is a sheep.

That throwing or tossing an object refers to such a magic ritual, however.

There is a game which sailors play, for instance, where one of the men is placed in the middle of a sheet, and the others pull on all sides and jerk him up into the air.

That is a kind of ritual, like jeu de paume.

It must have a magical meaning-such things always have some magic purpose. What

would it be?

Mr. Reichstein: To bring it nearer to heaven perhaps.

Dr. Jung: Yes, but the question is, to bring what nearer to heaven?

It might be the soul of the community, for instance, but that is much too nice. It is more primitive than that.

You see, primitives felt themselves very responsible for the reasonable workings of nature, a point of view which we have entirely forgotten.

What was their particular office?

Mrs. Sigg: To help the sun to rise.

Dr. Jung: Yes, that was the preoccupation of the primitive mind.

The primitive man sees that the sun disappears every evening so he thinks the earth sucks it in; the great-grandmother in the West opens her jaws and in walks the sun, she cracks her jaws and eats it, and miraculously enough, a new sun comes up in the morning.

But it is quite possible that a mistake will occur, that somebody will forget to make a new sun.

For in the course of the year the sun gets weak and limp, very tired, and the further north, the more suspect the situation becomes.

It sinks down very low and seems unable to rise; by 21 December in the winter solstice it looks as if the sun had lost all its power.

It gets cold and people will freeze, so something should be done about it.

That is such an important fact that we are still making magic about it.

On 25 December we put lights on our Christmas tree in order that the sun may rise; and we have an evergreen tree so that it will bring forth fruit; it is a magic ceremonial to produce or increase the sun.

It has now become a sort of festival that produces Christ again, it is the birthday of Jesus.

But that was originally the birthday of Mithra, the invincible sun-it is a borrowed birthday.

In all the festivals of those days there was a magic ritual for the renewal or increase of the light and warmth of the sun.

And the same magic practices are still going on in our days.

For instance, the chief of one of the Pueblo Indian tribes once wrote to me saying: "If the Americans continue to interfere with our religion, they will see that in ten years the sun will not rise.

We are the children of the sun and we are entrusted with that office, and the Americans are mad, they gamble away the sun.

But if we don't help the Great Father to rise and to wander over the heavens, to give light and life to America and the whole world, the sun won't rise any longer."

Here is the same idea. But this magic ceremony means that a sacrifice is needed, blood is needed.

Blood is a very valuable substance.

Life is ebbing low and something ought to be done about it.

And since the unconscious suggests such an old ritual, we can be quite certain that a sort of life renewal is planned here.

Now do you remember what happened just before?

Miss Sergeant: The animus fell down.

Dr. Jung: Yes, this woman lost her animus; he fell back into the unconscious and then the gates were shut.

It was night and it was as if her unconscious forces were lost to sight.

Afterwards she enjoyed the vision of herself as the sun, but if she identified with it, as I told you, it would be an inflation, threatened by an immediate downfall; after a while she would become aware of a peculiar lack of life.

You see, at the end of the last series of visions she was in a condition like our modern consciousness: we know modern life only in the form of conscious life and are diverted from the collective unconscious.

In former times we had a connection at least through the symbolic bridge of dogma, but that is lost to

us now.

And because we have no longer a symbolic connection with the collective unconscious, we assume that we are the sun.

We imagine ourselves to be sort of supermen, like Nietzsche's superman who said, God is dead.

But if God is dead, he must be God, and so naturally a superman, lifted up beyond the human level.

For a while that may give one a wonderful feeling of elation and grandeur, but before long one will be left high and dry because one is separated from the sources of life.

That was the condition of the patient at the end of the last series.

She acquired a sort of value, a tremendous meaning, which was like the effects of the antique initiations.

Once in a man's life, as an initiate, he experienced that unique effect, and that was apparently sufficient at that time.

The consciousness that one had once attained divinity should last, but it is inflation, and therefore there must be a downfall and restitution must be made.

As I explained, the Christian necessity of self-sacrifice was on account of the antique assumption of being divine.

If logically continued, that must lead to self-sacrifice, because it is an inflation, hubris; so it must be paid for, there must be restitution.

That is the logical origin of the Christian symbolism.

This woman experienced a sort of sun identification, which leads to a sacrifice, and this series of visions is concerned with the sacrifice and its magic purpose.

That is, through the fall of the animus into the depths and darkness of the collective unconscious, through the loss of that connection, communication was cut off, and now it ought to be reestablished, because life is beginning to fade out and must be restored.

Therefore the rite of making the sun rise.

Now after tossing the sheep about, the Indians smeared their faces with blood.

What does that mean? Do you know of anything similar?

Mrs. Crowley: The warrior chiefs used to do that with their enemies' blood to get strength.

Dr. Jung: Yes, it could be compared with those manifold customs, like drinking the blood of the enemy, eating his heart, eating his brains, or smearing oneself with his blood.

Those are ethnological parallels.

The Germanic myth of Siegfried bathing in the blood of the dragon in order to make himself invulnerable might be a last trace of such ideas.

Dr. Baynes: There was the Mithraic tauroboliurn.

Dr. Jung: Yes, there they were bathing in the blood of the bull. St. Peter's in Rome now stands on one of the places where they slaughtered the bull.

The sacrifices were executed in the following way: the initiate was put down in a hole in the ground, which had a grating over it where they sacrificed the bull.

The blood ran down through the grating into the hole, so that the man was smeared with it.

He bathed himself in the blood.

Then he was pulled out and put to bed and fed with milk for six or seven days; he was treated exactly as if he were a baby.

It was birth magic.

Those initiates were covered with blood like newborn babies, and then they were given new names and called quasi rnodo geniti-as if newly born.

So here that the Indians smear themselves with blood means birth magic; it is to help the sun to rise.

A few days ago, I got an interesting account of a recent attempt to produce a magical effect.

A young American traveling in Russia was driving in the country there when a crowd of peasants stopped his car, and he had to wait on the side of the road because a procession of people was coming along, leading a cow covered with white linen.

He asked an old woman what it was all about, and she said they were going to make rain.

They were leading the cow to the crossroads to sprinkle her milk in the dust to the four corners of the world, in order to make the rain ashamed, to show it they could do better.

She said the Bolshevists had destroyed God, and they had nobody else to ask.

And when she heard that the young man was going to Moscow, she said, "Won’t you ask the Bolshevists to bring rain?"

That is really primitive psychology.

They were imitating the spirit of rain, as for instance, in the old Vedic songs of the Rig-Veda, 2 the priests, as a rain-charm, formed a choir to sing like frogs because frogs were the sign of rain.

And so the sound of the wind or of falling water was imitated in order to bring up clouds and rain.

That is called sympathetic magic, which can be rationalized to a certain extent.

In the same way, these Indians smear their faces with blood in order to put the sun to

shame and induce it to rise.

These facts are utterly unknown to the patient.

She is like those peasants who lost their traditional religion, and then up comes the collective unconscious when the upper layers are destroyed.

Take away the actual beliefs, and the unconscious produces something like a restitution.

So if the leg or the tail of a salamander is cut off, it makes a new one, but a bit less differentiated, a bit more archaic.

Apparently that is happening in Russia since they did away with their more or less civilized religion.

And so in this case what comes up from the collective unconscious as a sort of restitution is far more primitive than the highly evolved symbolism of the Catholic church, but the advantage is that it is thoroughly alive, immediately impressive, and the historical symbolism does not work any longer for most educated people.

Now the Indians tear out the entrails and hang them about their necks, whereupon they changed into red

jewels.

Do you know anything that could enlighten us about this symbolism?

Dr. Baynes: They used the state of the entrails for augury in the classic times.

Dr. Jung: Yes, the entrails played a very great role in blood sacrifices.

They were used for all sorts of prophetic purposes because the entrails, and particularly the liver, were supposed to contain the imprint of destiny.

As we have little books about dream interpretation, or about the lines of the hands, or astrological books, so in antiquity people in general-not only the priests-used to consult livers.

Clay tablets have been found, on which are illustrations showing all possible variations of the liver, with their interpretation.

They look like the pictures in a book about palmistry, they are divided by lines and little mounds, and according to their variations and divisions a particular fate was predicted.

There are very individual differences in their size and form, and from such variation there was apparently a chance to read intuitively.

The liver was particularly important because it was supposed to be the original seat of life, as the name indicates.

The liver is that which lives; in German it is die Leber, which has the same meaning.

So from the primitive point of view it was reasonable to assume that one must go to the sources of life to get a knowledge of fate.

That was the old idea and therefore the oracles were over wells or holes in the earth, like the springs at Delphi; or like the Norse myth of the giant Mimir drinking the waters of the spring from which wisdom flowed; and there are many other examples in primitive legends or early literature.

The entrails and the liver, then, were supposed to be the seat of psychic life and of secret knowledge; they were the seat of the abdominal soul, as the brain to us represents the seat of consciousness.

You see, we identify brain and consciousness more or less; we assume that our consciousness is located in the brain, but the consciousness of those very primitive people was located decidedly below the brain.

In the time of Homer-astonishingly enough to us as boys-the psychical centre was located in the diaphragm, as I told you recently.

That word is derived from the Greek phren, which means mind.

Schizophrenia means disintegration of the mind.

And Negroes and very primitive people definitely located the whole psychic life still lower down, in the abdomen.

Not long ago a most highly educated, most rational lady said to me: "Do you know what has happened?

I have got down to the abdominal thinking.

Let me tell you what I have been observing."

And out came the natural mind in the most authentic form, very simple and true, very original and very cold; it was really the primitive mind.

Mrs. Baynes: Could you not tell us what she said?

Dr. Jung: Better not!

I merely wanted to show that it is still possible to reach that primitive form of mind which is located in the entrails.

As I have told you, there is hardly a case of neurosis where the entrails are not disturbed.

For instance, after a certain dream a person has diarrhea, or there are spasms in the abdomen.

And I know of a number of cases of abdominal disturbances because people did not do what they should

have done, people who got a bit lazy, for instance, who really should have organized their lives on a somewhat larger scale perhaps.

They failed to do their duty and tried to live like chickens, so they got terrible spasms in the abdomen.

Then they think it is tuberculosis and consult twelve doctors and spend a number of years in health resorts.

A woman under the influence of too quiet a milieu may forget that she should organize her life, and then she has some sort of hysterical symptom that wakes her up.

But for primitive men and women whose mind is still down in the abdomen, there would be no physical pains or spasms, it would take the form of painful admonitions.

For instance, they would say: "A snake came when I was asleep and bit me in the heart or the liver."

They would be able to realize the thought contents of the symptom.

Therefore when an old patient comes back with such symptoms again, I ask: "Now what does that symptom say to you?

I expect you to have imagination enough to know what it is trying to indicate, just as the primitive would put a meaning into an apparently blind symptom."

So the abdomen is the most primitive localization we know of, though Indian speculation goes a little deeper.

We shall speak of that later.

Now taking out the entrails and using them as a sort of decoration, a guirlande, means bringing the hidden contents out into the open.

The sheep almost invariably symbolizes unconsciousness or unconscious impulses, sheeplike impulses-that is, a gregarious impulse to do exactly what everybody else is doing.

You know how, when one sheep runs ahead, the whole herd follows it, they all go to hell together.

That unconscious gregariousness is like man when he is only collective.

A sheep sacrifice means the sacrifice of a merely collective impulse, an imitation, doing what everybody else is doing.

If one lives like a sheep, one has only the consciousness of a sheep, just going along

with the crowd.

So sacrifice means giving up the collective prejudice that one is only one among thousands.

No more living blindly like sheep in a herd.

It is true that man is gregarious, but if he is nothing but gregarious, he is not human.

Any kind of gregariousness is animal.

Therefore that famous kind of thinking where women worry day and night over what would be good

for the eleven thousand virgins, but never bother about themselves.

Such people are gregarious and they think like animals.

In his new book about America, Keyserling calls that kind of reasoning-what is good for the ten thousand-the animal ideal.

To him the best standard of living is the animal ideal, which of course does not mean that it is bestial.

It is no reproach, it is not a depreciation, it simply means that inasmuch as man is animal, he is gregarious.

Prof Demos: Do you think the parable of the swine falling all together down the cliff means a release from the collective unconsciousness?

Dr. Jung: Yes, those people were possessed by collective devils, and that is the driving out of the collective possession, making them conscious.

In those days all the early teachers, like Christ or John the Baptist, were concerned with the same task which we unfortunate analysts are concerned with.

We must make people conscious, we must fight against that gregariousness.

One doesn’t know who is who or what is what in the herd.

Well, we have seen that those entrails are closely associated with a very primitive form of psychical functioning.

And we see that bringing them out of the sheep into the open would be a sort of analytical procedure,

though I have no evidence from antiquity to confirm such a rite and I doubt if it ever existed.

I think this is a very modern attempt which symbolizes a sort of dissection and exposition of the contents of the sheep; in other words, getting the contents of the early primitive mind out of the unconscious form and wearing them openly.

Then a miracle happens, they become jewels, which means that the unconscious itself says that as long as these contents are inside and unconscious, they are only entrails of sheep, but if you turn them inside out, if you bring them up into consciousness, they become precious stones.

And with this we see that the situation has become very positive in that this woman enters the ceremony herself-it is now acceptable.

Before, it was only a primitive blood ceremonial which might well seem horrible to her.

You see, the collective unconsciousness, which forces us blindly to join in the herd, to be like everybody else, is a force that has great value when it is revealed to our consciousness.

At first one finds contents which seem rather disgusting and crude, but when they reveal their inner value one sees that they are really precious jewels.

In practical application, then, it would mean that the extraordinary force which makes everyone like everyone else, which keeps one down as low as possible-low in consciousness, low in quality, low in every other respect-that force, if brought up to consciousness, will reveal contents of priceless value.

And if you apply this to our patient’s psychological life, it would mean that she has been too far away from her own reality.

She has been seeing things in the form of detached visions, and even this may be a more or less detached vision; yet she is approaching the central problem as a spiral, drawing nearer all the time.

She is now able to understand the great value in crudeness and primitivity, though she recoiled from it at

first.

You see, that disappearance of the animus in the unconscious shows its autonomous nature; it shows that the animus is capable of acting without the control of the conscious, the conscious cannot hold him.

The collective unconscious can lock its gates and leave the human individual alone, so that after a while he will find himself forced back into the herd just by that autonomous functioning of the collective unconscious.

Therefore that has to be sacrificed, she has to kill the sheep in herself, to make herself conscious; then-out of that unconsciousness-she will get the contents, the precious jewels.

Now she says: "I appeared dressed in white and I besought the Indians to give me the red jewel."

The white refers to the state of rebirth. It is the white garment of the newly born-quasi modo geniti.

That she beseeches the Indians to give her the red jewel shows that she is craving for the value which it symbolizes.

Now what is symbolized by this red jewel?

What about this whole blood ceremonial?

Mrs. Crowley: It would be the life force, would it not?

Dr. Jung: Yes, blood always means the life force, it is the symbol of the soul.

According to primitive belief, blood is the real seat of life; therefore drinking the blood of an enemy is supposed to give one his mana.

Also magic can be wrought with blood.

But what about the jewels that appear out of the entrails?

Dr. Barker: Is it not the development of the feeling she is craving?

Dr. Jung: It might be if you start from the assumption that she is a thinking type.

Miss Sergeant: Would it not be a crystallization of all the values of the unconscious?

Dr. Jung: Would they all be symbolized by a red jewel?

Prof Eaton: A jewel has a great deal of mana quality. In the East the idols have jewels symbolizing mana or force; especially a red jewel, that would have very much more mana than a green one.

Dr. Jung: Well, in antiquity emeralds were regarded as the most important stone.

But in the East it is the ruby. You are quite right, jewels are talismen, amulets of high value.

You can make extraordinary discoveries about the psychology of women from the rings they wear, you could almost make an analysis.

The jewel is extraordinarily expressive of psychological facts, so we may be quite certain that this red jewel has a very definite psychological meaning.

Dr. Barker points to the feeling it might symbolize, and that is true in her case.

She is a thinking intuitive type, so that her feeling would be her inferior function, and when the inferior function is much repressed, it is located in the abdomen; therefore if the feeling function were aroused, there would be trouble in the abdomen.

For instance, you often notice in talking to people that at certain points in the conversation, the abdomen suddenly begins to murmur, because certain emotions, which don't appear on the surface, cause a kind of

irritation of the entrails.

They are activated by a peristaltic movement,

and then they begin to talk, so that one might be tempted to ask: "Now what do your entrails want to say?"

The abdominal thinking is bringing up something.

We don't understand that language, but if we should succeed in getting the entrails up out of the darkness we would know what they meant to say, and since they would arise out of the natural mind, it would be horrible, insupportable even.

Yet one discovers when one examines them that they are really exceedingly precious.

So the inferior function is precious on account of the life it contains.

The superior function is like fine old material, a bit worn out, though highly differentiated, while the inferior function is very crude, a rough diamond but full of promise.

It is very probable that the thinking type gets a bit dry and sterile in his thinking, but when it comes to feeling, he is still young and fresh; nothing has been used up, there is a lot of life in it which is of immense value.

That would explain the red quality, referring to the blood, the soul power.

The inferior function contains the priceless treasure of life force and therefore it is so important to bring it

1.

It is not for vulgar or criminal purposes, for the sake of its evil, that I try to bring out the swine or the criminal in people-whatever kindly critics may think.

They assume that I must be an irresponsible kind of individual who stirs up the world, and then leaves the poor worms to cope with it alone.

We have to bring up these inferior qualities in people because they contain the priceless jewel of life, which they should not miss for anything on earth.

For what is more precious than life to a living creature?

If one lives only a half or a third of life, what is the use of living?

Life only has meaning when it is really lived.

Otherwise it is like a pear tree that blossoms every spring and never brings forth a pear; you remember Christ himself condemned that which bears no fruit, when he cursed the barren fig tree.

People who live sterile lives are like that fig tree, they do not fulfill the will of the Lord.

If they want to live, they must live with the whole of their being.

And then they cannot accept this because the entrails suddenly begin to murmur, because they are too aesthetical, or they call it too moral.

But then they don't fulfill their meaning, the problem of their being. That is the problem here.

This woman is still too much of a sheep, still too much like other people.

In reality she is not like other people, most decidedly not, but if she applies her wits to making herself into a common idiot, it is as if a peach tree were to make desperate attempts to turn itself into an apple tree.

In a way that is what she did and what everybody is doing, because of the power of suggestion; our milieu suggests to us that we are all average.

But that does not exist, that is just a mathematical concept.

Nobody is average, nobody is normal, that is simply a silly suggestion, and our task most certainly is to be ourselves.

Therefore she ought to make that sacrifice, she ought to kill the sheep, in order to become an individual, to be herself.

Then of course she will be confronted with the necessity of taking up her inferior function, which is no joke at all.

But the vision tells her it is a jewel, and the jewel is so beautiful that she wants it.

And it is interesting to see how the vision puts it: she wants it, not in her usual form but in the form of the quasi modo geniti; that is, in the state of the white dress, in the state of the newly gained innocence, which would denote that she does not want that jewel just out of greed.

There are people who wish to possess a jewel out of mere cupidity, but she wants it out of innocence.

The vision continues:

They fled from me and I was left alone. Then appeared an Indian who came toward me.

"Why have they fled?" I asked him. He answered, "You have violated the blood."

Then many animals appeared and stood behind the Indian. This is an unexpected turn.

We might have assumed that she would get that jewel since she is not demanding it out of cupidity.

But unexpectedly the Indians run away as if she had done something evil. Then the Indian animus appears.

Only one is left and he is the speaker of the unconscious, and when she asks him why they have fled, he says: "You have violated the blood."

The meaning of that remark is not explained in the subsequent symbolism, but what do you assume that it means?

You see, it cannot be anything personal, for the patient is now concerned with things that are beyond the personal, they are universal, they have to do with feelings that are beyond our time.

So there is truth in them for every one of us.

We may have to answer the same questions: why did the primitives flee from my grip? why cannot I approach them? what is wrong with me?

And then the anima or the animus would say: it is because you have violated the blood.

Dr: Baynes: It means you have severed the participation mystique of the primitive law by separating yourself, the individual.

Dr: Jung: Well, that would be the sacrifice, cutting herself loose from the primitive participation by the sacrifice of the animal.

Dr. Baynes: It is rising above the natural level in a way.

Dr. Jung: Yes, and therefore she would have violated the blood. Dr. Baynes's suggestion is well worth discussing.

Or is there perhaps any other possibility?

You see, it might be that "you have violated the blood" does not refer to the ceremonial, because she did not kill the sheep, the Indians killed it; so it might mean that she has violated the blood in some other respect.

Mrs. Sigg: Identifying herself with the person in the white dress might not be quite human enough. That might be a violation.

Dr. Jung: It is possible.

But the white dress is a very transitory condition, it comes from the rebirth symbolism.

Prof Eaton: The fact that she, as a stranger, watched the ceremony would be a violation of the primitive law.

Dr. Jung: Well, Dr. Baynes's idea was, if I understood him rightly, that by killing the sheep she had cut herself off from community with primitive consciousness, but as a matter of fact she did not kill the sheep, the primitives killed it.

If she had killed it, there would be no escape from the assumption that Dr. Baynes makes.

But she only watched it in that very detached way, so the taboo would not operate; she was only a ghostlike witness of the ceremonial.

Prof Eaton: Is it not true that primitives don't like to have their ceremonials watched?

Dr. Jung: If she were a real human being, she would be killed for watching, for breaking that taboo, but she is not exactly a watcher because she is not in the game.

She is an impersonal witness relating the story.

Mrs. Crowley: Would it be perhaps the idea of the god coming up again? A sort of identification with the sun? In that way, as a superior being, she would see it as a violation.

Dr. Jung: Yes. You see, to answer a question one should look back upon what happened before.

Naturally, deification lifts man out of the ordinary, it inflates him, and that means a violation of the human quality, the law of the earth which is contained in the blood.

This applies to anybody who imagines that he is more than he is. We always try to be better than we are.

That is a general aspiration: how can we be better than we are?

We are just as good as we can be and not an inch beyond, just as we cannot add one inch to our size.

As we have our physical size so we have our moral size.

But we try to live above our level as millionaires or princes when we have not a cent for our daily bread, which is just inflation.

That doesn't mean that we cannot improve, however.

Prof Demos: If you go to the god the devil gets angry, and if you go to the devil the god gets angry. You have to be an acrobat.

Dr. Jung: Well, for a certain stabilized condition, don't try to be better than you are, otherwise the devil gets angry, and don't try to be worse because God gets angry.

Try to be what you are, that is acrobatics enough.

Prof Demos: But then I would not go to the psychoanalyst.

Dr. Jung: But you go to the psychoanalyst just to find out what you are. That is another mistake of our times.

We are inflated because we don't know or because we have forgotten what we are.

We substitute our ignorance with gas; modern people are all gas bags inasmuch as they are ignorant of what they really are.

We have simply forgotten what a human being really is, so we have men like Nietzsche and Freud and Adler, who tell us what we are, quite mercilessly.

We have to discover our shadow.

Otherwise we are driven into a world war in order to see what beasts we are.

We have now taken to investigating the psychology of non-European peoples, so we learn what they think about us; we make the discovery that we are bloodhounds or pirates, all sorts of evil things.

As they are beginning to learn German in France, so we are beginning to observe what the other side is like.

We assume that everything is over there, it is certainly not here; it is they who are casting mud at us.

But why should people be my enemies simply because they are on the other side of the moat?

It is all just as much my mud.

Anatole France tells about two men who were fighting one another; somebody asked one of them: "Why do

you hate him so?" "Paree qu'il est a l'autre cote de la riviere."

Our inflations come from illusions about ourselves; that is shown in our continuous attempts to live above our level or below our level, for there are people who live decidedly below their level.

Our ignorance of the human being as he is really meant to be is a violation of the blood, and particularly when we try to live above our level.

That really is the violation of the blood, because such an attitude tends to become God Almighty-like-for instance, when we say, "where there is a will there is a way." As if you could get out of your skin!

That is all part of the same foolishness, but such things become convictions, they are even taught in schools.

Now is that clear concerning the violation of the blood?

You see, this woman is not natural, she lives above herself, she assumes that she is better than she really is.

She is divorced from her shadow, and therefore her animus has married the shadow and gone to hell.

That gives her animus the power to behave exactly as it wants to behave.

One should have a very plastic imagination about these things, in order to understand them.

Today I have brought a diagram showing the behavior of the animus, because I knew we would have something to say about that. This is one of the charts we used in the Zurich notes of 1925.

The part of the circle on the left (p.c.) would represent the personal consciousness of a woman; in the center would be the ego (e), and over on the right would be the shadow (s) in the personal unconscious (p.u.).

Now in this case shadow and consciousness are connected as if they were part of the same whole-let us call it a globe; but the line indicates that that globe can be divided; that is, should you be unaware of a shadow quality in yourself, should you assume that you are better than you are, instantly a chasm would be formed and that shadowy thing in your character would fall away into darkness.

Then there is another figure outside the personal unconscious, which represents the real man or the absolute object (a).

And just opposite that is the figure of the animus (b). It is not one alone, it is composed of several, as is indicated here by the lines (b').

It is really a plurality, and that figure-or figures-might become autonomous and walk away.

It might regress into the collective unconscious, and then the ego consciousness would be left isolated, with no connection, with no live psychological force.

Now the bringing up of the shadow to consciousness would restore the normal condition, then the shadow and the ego would be one.

That would approach the ideal, a modern consciousness, able to realize all the unconscious sides as well as the conscious ones.

The test would be that the animus would lose its uncontrollable power.

The same thing applies to a man: if he really sees his shadow, if he realizes the unconscious qualities of his personality, the anima cannot possess him.

But as long as either the anima or the animus has that uncontrollable power, you can be sure that such people are not enough aware of their shadow.

Of course, to be fully aware of the shadow would be an almost superhuman task, but we can reach a certain optimum of consciousness; we should be aware to a much higher degree than we are now.

You see, the phenomena of the uncontrollable animus and anima are absolute tests from which to measure the degree of distance between your conscious and your shadow.

In order to control your anima or your animus, you must bring the shadow close to consciousness and so liberate the shadow from their possession.

Consciousness without the connection with the shadow means that violation of the blood; then people live beyond their means, they live in an unnatural imaginary way, above their own heads, which is an offense against the earth.

If one lives close to the earth, if one lives with the blood, there are some things which one simply cannot do or imagine.

For instance, to make a straight line through nature, like a railway that disfigures a whole countryside, is an offense to nature not to the forest or the mountain, they do not lament, but to our own nature.

It violates the blood, because our blood knows no straight line.

Now Mrs. Baynes asked me to tell you that Watkins is publishing a new edition of Fragments of a Faith Forgotten, by Mead, a standard work on Gnosticism.

There is no other book that can compare with it, it is written with love and great understanding.

There is a certain admixture of theosophy, but one hopes that this will have disappeared in the new edition.

You get a real picture of the many speculative attempts of the philosophers of the sec-

ond and third centuries.

One might say that Gnosticism was the first systematic attempt to formulate basic psychological facts and therefore it should be particularly interesting to us.

It is a great pity that more of it has not been preserved.

The church destroyed such knowledge as far as possible, so we only have scraps of the most important systems.

It is curious, too, that so many of the writings which have been preserved are just silly; the stories of Mary and Jesus are childish, whilst the fragments of Gnosticism are adult and highly intelligent.

The fathers of the church quoted many passages for exegesis without knowing that they were quoting something exceedingly intelligent.

Harpokrates, for instance, and many others, used these quotations to show up the stupidity of Gnosticism!

Indeed we owe our knowledge of these texts largely to that fact.

The German books on this subject are split up into all sorts of very specialized works.

There is nothing in German equal to this book by Mead; it is well worth reading. Carl Jung, Visions Seminar, Page 222-238

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=jung+visions+seminar&qid=1630574155&sr=8-1

Jung accords special significance to Joachim of Fiore (2021-09-06 03:57)

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[1]Black Books

In Alon (CW 9i, Para 139ff.), Jung accords special significance to Joachim of Fiore (1135-1202), who spoke of a series of three states of the world of increasing spirituality:

the Age of the Father, corresponding to the Old Testament, characterized by obedience to the rules of God; the Age of the Son, from the birth of Christ to 1260, corresponding to the New Testament, in which man becomes a son of God; and the Age of the Holy Spirit, when mankind comes into direct contact with God in a new dispensation of universal love proceeding from the Gospel of Christ but transcending the letter of it. The Black Books, Vol. V, Page 270, fn 385

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=1JWI5JC4RO18T&dchild=1&keywords=jung+black+books&qid=1608368614&sprefix=j

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It is always interesting to me to see a craftsman at work. **(2021-09-06 04:29)**

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Never forget that in psychology the means by which you judge and observe the psyche is the psyche itself...

Carl Jung, CW 18, Para 277

[1]The Symbolic Life

It is always interesting to me to see a craftsman at work.

His skill makes the charm of a craft.

Psychotherapy is a craft and I deal in my individual way—a very humble way with nothing particular to show—with the things I have to do.

Not that I believe for a moment that I am absolutely right.

Nobody is absolutely right in psychological matters.

Never forget that in psychology the means by which you judge and observe the psyche is the psyche itself.

Have you ever heard of a hammer beating itself?

In psychology the observer is the observed.

The psyche is not only the object but also the subject of our science.

So you see, it is a vicious circle and we have to be very modest.

The best we can expect in psychology is that everybody puts his cards on the table and admits: "I handle things in such and such a way,
and this is how I see them."

Then we can compare notes. Carl Jung, CW 18, Para 277

1. https://smile.amazon.com/collected-works-C-G-Jung/dp/9333488340/ref=sr_1_1?crid=1FTL8M8X1PT4Z&dchild=1&keywords=jung+symbolic+life&qid=1610217196&sprefix=jung+s

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You are, Oh master, here in the world of men. Men have changed. (2021-09-06 04:41)

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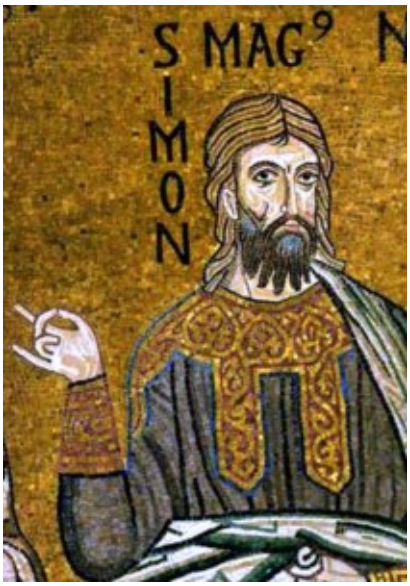

[1]Black Books

I met you in the garden, beloved. The sins of the world have conferred beauty upon your countenance.

The suffering of the world has straightened your shape.

You are truly a king. Your crimson is blood, your ermine is snow from the eternal cold of the poles, your crown is the heavenly body of the sun, which you bear on your head.

Speak to me, my master and beloved!

The Shade: Oh Simon Magus, who hides in Philemon, are you in my garden or am I in yours?

Philemon: : You are, Oh master, in my garden. Helena and I are your servants.

You can find accommodation with us, because Philemon and Baucis have become what Simon and Helena were the hosts of the Gods.

We granted hospitality to the terrible worm. And since you came forward, we took you in.

It is our garden that surrounds you.

The Shade: Am I not the master? Is this garden not mine? Is not the world of the heavens and of the spirits my own?

Philemon: You are, Oh master, here in the world of men. Men have changed.

They are no longer the servants and no longer the swindlers of the Gods, but they grant hospitality to the Gods.

Your brother came before you, Oh master, the terrible worm, whom you dismissed, when he gave you clever counsel on the mountain in the desert with a tempting voice.

You took the counsel, but dismissed the worm. He found a place with us. But where he is, you will be also, since he is your immortal brother.

When I was Simon, I sought to escape him with the ploy of magic and thus I escaped you.

Now that I gave the worm a place in my garden, you come to me.

The Shade: Did I fall for the power of your trick? Have you secretly caught me?

Philemon: Recognize, Oh master and beloved, that your nature is also of the serpent! Were you not raised on the tree like the serpent of Moses?

Have you laid aside your body, like the serpent its skin? Did you not go to Hell before your ascent?

And did you not see your brother there, who was shut away in the abyss?

The Shade: It is true. You are not lying. Even so, do you know what I bring you?

Philemon: This I know not. I know only one thing, that whoever hosts the worm also needs his brother.

What do you bring me, my beautiful guest? The worm brought me ugliness.

Do you bring me beauty?

The Shade : I bring you the beauty of suffering. That is what is needed by whoever hosts the worm. The Black Books, Vol. VI, Page 245-247

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=ZOWK92DUWIMU&dchild=1&keywords=jung+black+books&qid=1609865460&sprefix=ju

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If thou wouldst complete the diamond body with no outflowing, (2021-09-07 04:33)

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Agostino Arrivabene
If thou wouldst complete the diamond body with no outflowing, Diligently heat the roots of consciousness and life...
Carl Jung, Hui Ming - Secret of the Golden Flower, Pages 95-96

[1]The Secret of the Golden Flower

1. Cessation of Outflowing

If thou wouldst complete the diamond body with no outflowing,
156

Diligently heat he roots of consciousness and life.
Kindle light in the blessed country ever close at hand,
And there hidden, let thy true self always dwell.

[The illustration found here in the Chinese text shows the body of a man. In the middle of the lower half of the body is drawn a germ cell by which the gateway of life is separated from the gateway of consciousness. In between, leading to the outside world, is the canal through which the vital fluids flow out.]

The subtlest secret of the Tao is human nature and life (hsing-ming). There is no better way of cultivating human nature and life than to bring both back to unity. The holy men o ancient times, and the great sages, set forth their thoughts about the unification of human nature and life by means of images from the external world.; they were reluctant to speak of it openly without allegories. Therefore the secret of how to cultivate both simultaneously was lost one earth. What I show through a series of images is not a frivolous giving away pf secrets. On the contrary, because I combined the notes of the Leng-yen-ching on the cessation of outflowing and the secret thoughts of Hua-yen-ching with occasional references to the other sutras, in order to summarize them in this true picture, it can be understood that consciousness and life are not anything external to the germinal vesicle. I have drawn this picture so that companions pursuing the divine workings of the dual cultivation may know that in this way the true seed matures, that in this way the cessation of outflowing is brought about, that in this way the sheli [Satira, the firm, the immortal body] is melted out, that in this way the great Tao is completed.

But the germinal vesicle is an invisible cavern; it has neither form nor image. When the vital breath stirs, the seed of this vesicle comes into being; when it cease it disappears again. It is the pace which harbors truth, the altar upon which consciousness and life are made. It is called the dragon castle at the bottom of the sea, the boundary region of the snow mountains, the primordial pass, the kingdom of greatest joy, the boundless country. All these different names mean this germinal vesicle. If a dying man does not know this germinal vesicle, he will not find the unity of consciousness and life in a thousand births, nor in ten thousand aeons.

This germinal point is soemthig great. Before this our body is born of our parents, at the time of conception, this seed is first created and human nature and life dwell therein. The two are intermingled and form a unity, inseparably mixed like the sparks in the refining furnace, a combination of primordial harmony and divine law. Therefore it is said: “In the state before the appearance there is an inexhaustible breath”. Furthermore it is said: “Before the parents have begotten the child, the breath of life is complete and the embryo perfect”. But when the embryo moves and the embryo vesicle is torn, it is as if a man lost his footing on a high mountain: with a cry the man plunges down to earth, and from then on human nature and life are divided. From this moment human nature can no longer see life nor life human nature. And now date takes its course: youth passes over into maturity, maturity into old age, and old age into woe.

Therefore the Julia (Buddha Tathagata), in his great compassion, let the secret making and melting be known. He teaches one to re-enter the womb and create anew the human nature and life of the ego; he shows how spirit and soul (vital breath) enter the germinal vesicle, how they must combine to become a unity in order to complete the true fruit, just as the sperm and soul of father and mother entered into this germinal vesicle and united as one being in order to complete the embryo. The principle is the same.

Within the germinal vesicle is the fire of the ruler; at the entrance of the germinal vesicle is the fire of the minister; in the whole body, the fire of the people. When the fire of the ruler expresses itself, it is received by the fire of the minister. When the fire of the minister moves, the fire of the people follows him. When the three fires express themselves in this order a man develops. But when the three fires return in reverse order the Tao develops.

This is the reason that all the sages began their work at the germinal vesicle in which outflowing had ceased. If one does not establish this path, but sets up other things, it is of no avail. Therefore all the schools and sects which do not know that the ruling principle of consciousness and life is in this germinal vesicle, and which therefore seek it in the outer world, can accomplish nothing despite all their efforts to find it outside.

1. https://smile.amazon.com/Secret-Golden-Flower-Chinese-Book/dp/0156799804/ref=sr_1_1?crid=2XUU3RCZGCDRW&dchild=1&keywords=the+secret+of+the+golden+flower+carl+ju

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The principium individuation is is a notion from the philosophy of Arthur Schopenhauer. **(2021-09-07 08:40)**

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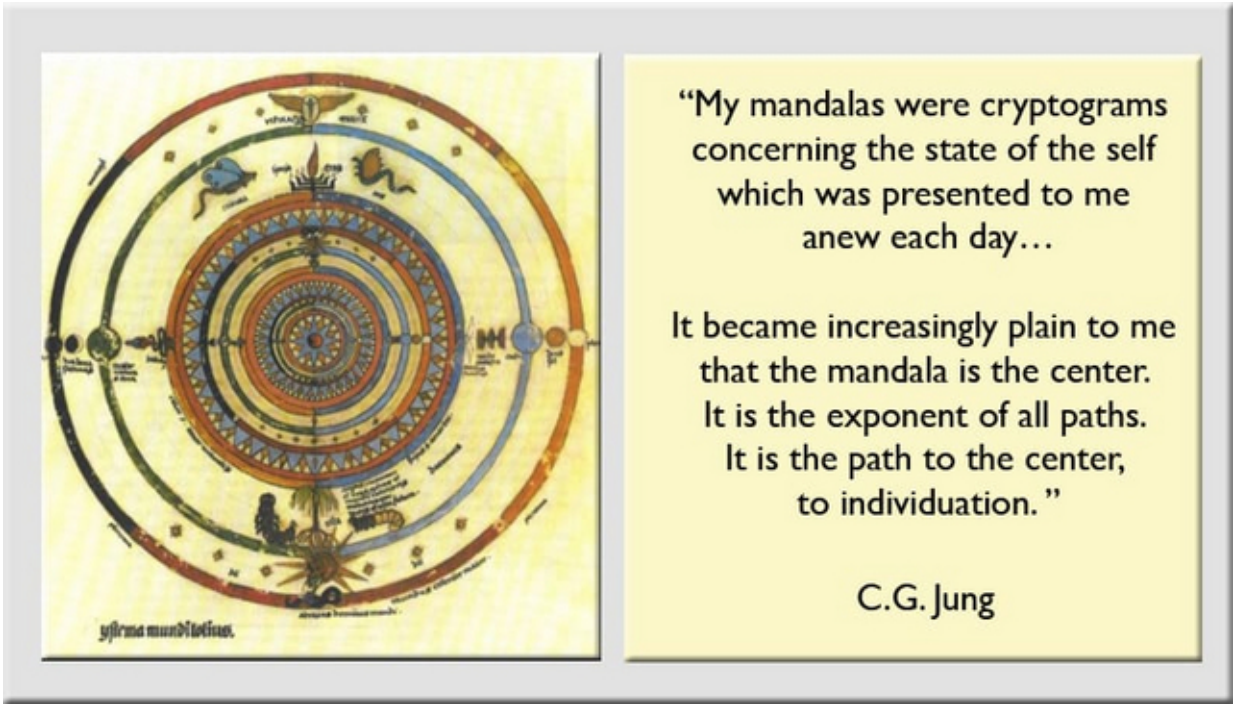
"My mandalas were cryptograms concerning the state of the self which was presented to me anew each day…
It became increasingly plain to me that the mandala is the center. It is the exponent of all paths. It is the path to the center, to individuation."
C.G. Jung

[1]Black Books

The principium individuation is is a notion from the philosophy of Arthur Schopenhauer.

He defined it as space and time, noting that he had borrowed the expression from scholasticism.

The principium individuationis was the possibility of multiplicity (The World as Will and Representation [1819], trans. E. J. Payne, 2 vols. [New York: Dove1J, pp. 145-46).

The term was used by Eduard von Hartmann, who says its origin in the unconscious.

It designated the "uniqueness" of each individual set against the "all-one unconscious" (Philosophie des Ubewussten: Versuch ein Weltanshanuug [Berlin: C. Dunker, 1869], 519).

In 1912, Jung wrote,

"Diversity arises from individuation. This fact validates an essential part of Schopenhauer's and Hartmann's philosophy in profound psychological terms" (Transformations and Symbols of the Libido, CW B, § 289).

In a series of papers and presentations later in 1916, he developed his concept of individuation ("The Structure of the Unconscious," CW 7, and "Individuation and Collectivity," CW 18) (see introduction).

In 1921, he defined it as follows:

"The concept of individuation plays no minor role in our psychology. Individuation is in general the process of the formation and particularization of individual beings; especially the development of the psychological individual, as a being distinct from generality, from collective psychology. Individuation, therefore, is a process of differentiation, having for its goal the development of the individual personality" (Psychological Types, CV! 7, § 758). The Black Books, Vol. V, Page 271, fn 389

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=2BVVMWZPZJTQO&dchild=1&keywords=jung+black+books&qid=1608298017&sprefix=j

It is easy enough to think of ourselves as possessing part-souls. (2021-09-08 04:10)

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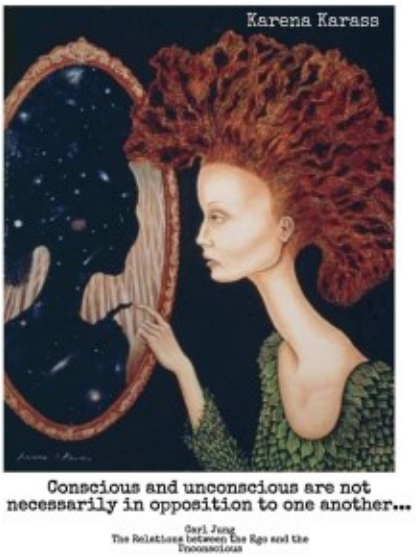
Karena Karass
Conscious and unconscious are not necessarily in opposition to one another...
Carl Jung
The Relations between the Ego and the Unconscious

[1]Two Essays on Analytical Psychology

So far as our present experience goes, we can lay it down that the unconscious processes stand in a compensatory relation to the conscious mind.

I expressly use the word "compensatory" and not the word "contrary" because conscious and unconscious are not necessarily in opposition to one another, but complement one another to form a totality, which is the self.

According to this definition the self is a quantity that is supraordinate to the conscious ego.

It embraces not only the conscious but also the unconscious psyche, and is therefore, so to speak, a personality which we also are.

It is easy enough to think of ourselves as possessing part-souls.

Thus we can, for instance, see ourselves as a persona without too much difficulty.

But it transcends our powers of imagination to form a clear picture of what we are as a self, for in this operation the part would have to comprehend the whole.

There is little hope of our ever being able to reach even approximate consciousness of

the self, since however much we may make conscious there will always exist an indeterminate and indeterminable amount of unconscious material which belongs to the totality of the self.

Hence the self will always remain a supraordinate quantity. Carl Jung, CW 6, Para 274

1. https://smile.amazon.com/Psychological-Types-Collected-Works-Bollingen/dp/0691018138/ref=sr_1_1?crid=RDU6HKZJSQJ2&dchild=1&keywords=jung+vol+6&qid=1610223328&sp

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Carl Jung: My soul, where did you go? Did you go to the animals? (2021-09-08 08:25)

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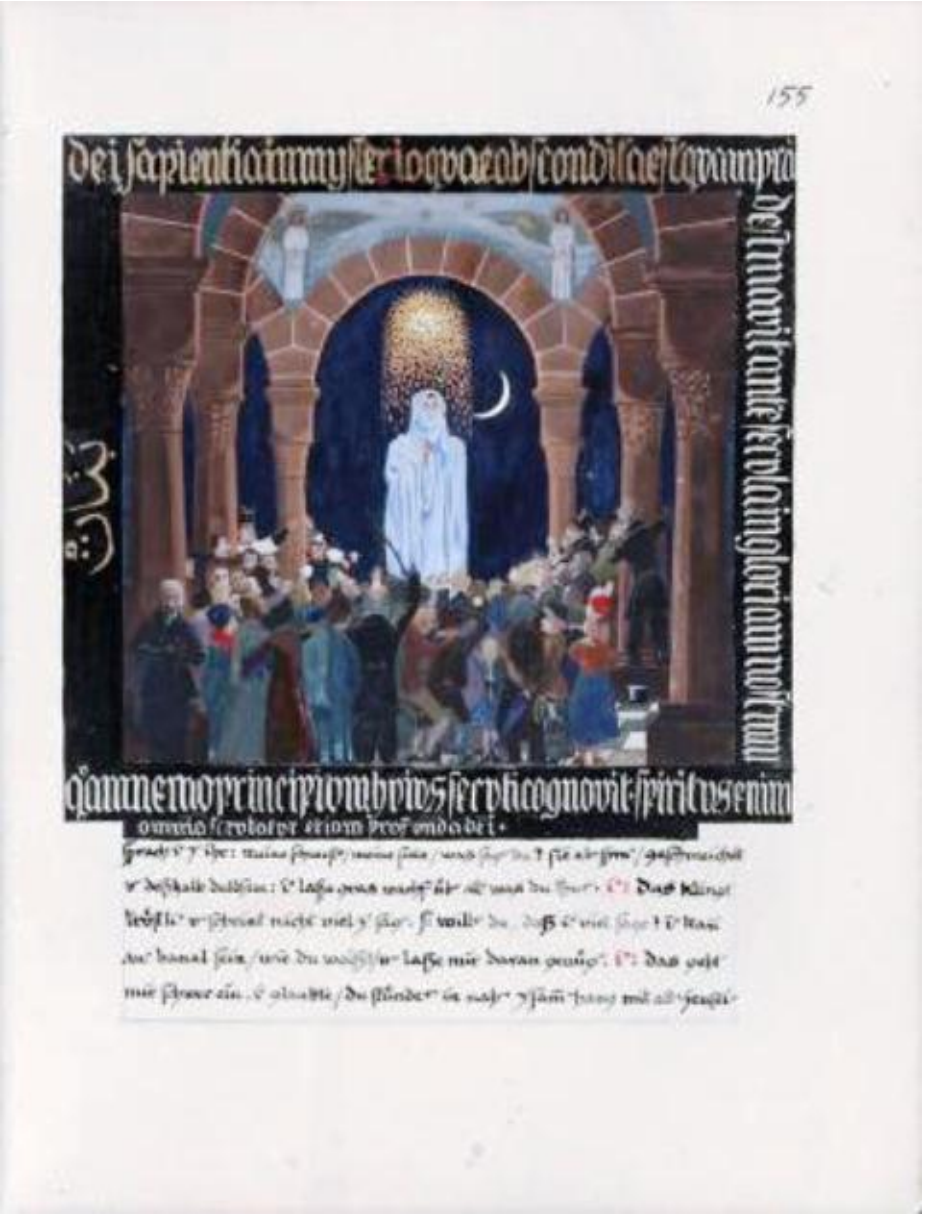

[1]Black Books

Jung: My soul, where did you go? Did you go to the animals?

Jung’s Soul: I bind the Above with the Below. I bind God and animal.

Something in me is part animal, something part God, and a third part human.

Below you serpent, within you man, and above you God.

Beyond the serpent comes the phallus, then the earth, then the moon, and finally the coldness and emptiness of outer space.

Above you comes the dove or the heavenly soul, in which love and foresight are united, just as poison and shrewdness are united in the serpent.

Shrewdness is the devil's understanding, which always detects smaller things and finds chinks where you suspect none.

If I am not conjoined through the uniting of the Below and the Above,

I break down into three parts: the serpent, and in that or some other animal form I roam, living nature daimonically, arousing fear and longing. The human soul, living forever within you.

The heavenly soul, as such dwelling with the Gods, far from you and unknown to you, appearing in the form of a bird.

Each of these three parts then is independent.

Beyond me stands the heavenly mother. Her counterpart is the phallus.

His mother is the earth, his goal is the heavenly mother.

The heavenly mother is the daughter of the heavenly world. Its counterpart is the earth.

The heavenly world is illuminated through the spiritual sun.

Its counterpart is the moon.

And just as the moon is the crossing to the dead of space, the spiritual sun is the crossing to the Pleroma, the upper world of fullness .

The moon is the God's eye of emptiness, just as the sun is the God's eye of fullness.

The moon that you see is the symbol, just as the sun that you see.

Sun and moon, that. is, their symbols, are Gods.

There are still other Gods; their symbols are the planets.

The heavenly mother is a daimon among the order of the Gods, an inhabitant of the heavenly world.

The Gods are favorable and unfavorable, impersonal, the souls of stars, influences, forces, grandfathers of souls, rulers in the heavenly world, both in space and in force.

They are neither dangerous nor kind, strong, yet humble, clarifications of the Pleroma

and of the eternal emptiness, configurations of the eternal qualities.

Their number is immeasurably great and leads over to the one supreme fundamental, which contains all qualities in itself and itself has none, a nothing and everything, the complete dissolution of man, death and eternal life.

Man becomes through the principium individuationis.

He strives for absolute individuality, through which he ever increasingly concentrates the absolute. The Black Books, Vol. V, Page 270-271

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=2BVVMWZPZJTQO&dchild=1&keywords=jung+black+books&qid=1608298017&sprefix=j

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Jung Professional Seminars 2021-2022 (2021-09-08 15:20)

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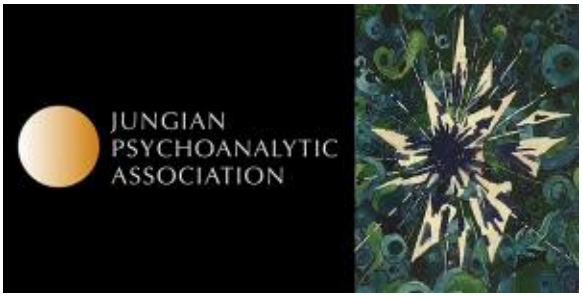

[1]Jung Professional Seminars 2021-2022

This course will be an experiential exploration of Jung's concepts, theories and practices.

About this event

Jung Professional Seminars 2021-2022

Sponsored by The Jungian Psychoanalytic Association

Fall 2021: Contemplative Jung

Morgan Stebbins, D.Min, LMSW, LP, Certified Jungian Analys

Course time: 8 Weekly meetings by Zoom/ per semester

Tuesdays from 6:00 - 7:30pm

Fall term: September 28 - November 23 2021 (excluding October 25)

Fee per semester: $325.00

CEU's available

For more information please email: morgansteb@gmail.com

General Description:

Contemplative Jung: Understanding and practicing the spiritual exercises of analytical psychology.

C.G. Jung and, more importantly for us, his work was part theory, part clinical application and part contemplative practice. This course will be an experiential exploration of Jung's concepts, theories and practices. For Jung, the path of the psyche is one of personal experience and this intimate nature of process is the basis of any and all clinical work. This contrasts with many other theories that are more like a set of ideas to apply to someone else. Therefore we will explore the basics of Jung's model of the psyche – and its transformation - in a direct and impactful way. Since this work is based on ones own experience, this course will involve meditations, drawing, movement, play-work and writing. We will also compare this kind of contemplative process with monastic codes and spiritual practices from various eastern and western traditions. There will certainly be an opportunity to share these experiences with the group but due to the nature of these experiences this will not be required. That is, any of this material can remain private while still being credited with full class participation. In sum, we will develop a familiarity with Jungian core concepts and vocabulary such as the complex, shadow, the animae and the self, through engaging in exercises developed by Jung and also some other ones implied by his theory and others developed subsequently by the instructor.

Fall Trimester Learning Objectives:

- Students will be develop an experiential understanding of Jung's basic concepts.

- Students will be able to understand the relationship between Jung's contemplative and clinical work.

- Students will develop an understanding of how psychological contemplation compares with contemplative practice derived from historical traditions.

- Participants will aim to have an experience of their own psychological process and how

this informs their clinical work.

Morgan Stebbins, M.Div., D.Min, is a supervising analyst and former Director of Training at the Jungian Psychoanalytic Association in New York, where he also maintains a private practice. He has studied and practiced contemplative traditions for 40 years beginning with his residency at the SF Zen Center monastery in the late 70s. In seminary, he studied Christian contemplatives, then yoga, and later teacher training. His abiding interest is in helping people live a spiritual life in modern times.

10 CE Units/ semester available for Licensed Social Workers, Licensed Psychoanalysts, Licensed Psychologists and Licensed Creative Arts Therapists.

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Please note the 2021-2022 year schedule:

- Fall term: *Contemplative Jung:*

Understanding and practicing the spiritual exercises of analytical psychology.

- Winter term preview: *Transforming Compulsion: Personal Change, Willing or Unwilling:*

An exploration of Jung's understanding of the nature of compulsion, the relationship between compulsion and individuation along spiritual lines, and the translation of compulsive forces into a meaningful life path.

- Spring term preview: *Jung, Mythology and the Bible:*

Biblical narrative understood as collective psyche and its relationship with other mytho-

logical cycles – and personal life.

1. https://www.eventbrite.com/e/jung-professional-seminars-2021-2022-tickets-169560653479

For most civilized people reality is a sort of dream, far away. **(2021-09-09 04:18)**

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[1]Visions Seminar

25 February 1931 Visions Seminars Lecture V

We were talking last time about the question of the violation of the blood. It is rather important to understand that remark of the animus, "you have violated the blood."

It explains why the Indians ran away.

A crowd of them were celebrating a sacrificial feast, and her appearance interrupted the ceremony and that society of animi ran away.

Do you remember what that meant?

Miss Sergeant: I thought she was identified with the sun and therefore was inflated.

Dr. Jung: Sure enough, she was inflated and on account of that, this sacrifice has taken place.

The animus showed her she should sacrifice the divine lamb, meaning a sort of self-sacrifice-that is, her participation in the divine totem animal-and the animi were performing that ceremony.

But we might assume that if she entered the game, the ceremony would go right on, that the Indians would not run away.

Prof Eaton: It is analogous to an event which happened earlier, where the animus fell in the chasm. The animus now runs off into the unconscious.

Dr. Jung: Yes, again the animus disappears.

Now these Indians are the positive form of the animus; he is here in the right place between her and the collective unconscious, so it would be desirable for them to celebrate the ceremony with her.

But apparently she is in such a condition that they cannot agree to that, and they fall back into the unconscious.

Now the question is, why do they run away? The explanation given in the vision is that she has violated the blood.

That is the reason why she cannot receive the jewel, the red stone.

Don’t you remember what I said about the violation of the blood? Cannot we explain it in that way?

Mrs. Sawyer: She is too pure, too idealistic.

Dr. Jung: Yes, she would be satisfied to have the whole thing up in the air, on the terrace of a skyscraper, very beautiful but not touching the earth immediately.

You see, when a thing has something to do with the blood, it becomes very real and earthlike; therefore to express the seriousness of a thing metaphorically, one says it cost blood, or one sweated blood.

The violation of the blood means a solution of the problem up in the clouds where it is comparatively easy, because there things are very mutable, one can easily change the stage scenery.

But down in the blood, very awkward situations may arise and that is what she is trying to avoid.

The unconscious, however, the animi, felt that this was a disregard of the sacred blood.

This is the other standpoint we have in the unconscious.

In the conscious we think that we can shift our scenery as we want, that we can solve our problems according to our feelings or imagination.

But in doing this we are violating the blood and the voices of the blood rebel, then the primitive in us runs away, our "ape-men" in the lower historical strata are against us.

Since we are no longer sustained by the unconscious, our grip becomes feeble and our voices hollow; moreover, our words do not carry because there is no sap left in them, no blood, they are just an empty sound.

Now you understand why the animus tells her she has violated the blood; her lofty and idealistic conscious point of view is against them, to them she looks like a monster.

And it really is monstrous to assume that we can solve things somewhere in the air as if we were ideal beings. That is quite impossible.

We are not ideal, we are in the flesh; we are not only eternal spirits living on the tops of skyscrapers, we are living on this earth; so if anything is to be solved, it should necessarily be solved on this earth here and now, not somewhere in a future heaven.

She apparently understands that and therefore many animals appear.

In the moment when the Indian, the master of ceremonies the head animus, as it were- gives this explanation that she has violated the blood, he is backed up by the animals that stand behind him.

This means psychologically that the instincts are backing him up.

Then he initiates her to the blood, he spilt some blood upon her head and her robe be- came scarlet. How do you explain this?

Mrs. Sigg: The animi went away because she wore the white dress of perfect innocence and saintliness.

Dr. Jung: Yes, and now she is stained by the blood; it is a blood bath, the reconciliation to the blood, exactly as it was done in the taurabolia, where the initiate was bathed in the blood of the sacrificed bull.

That was the initiation of man into the life of the earth, the typical Dionysian experi- ence, which was always sought by antiquity.

People must be initiated or baptized into that which they are not, or which they do not possess and which they ought to possess.

So she ought to be baptized by the blood, or reborn, rebirth and baptism being synony- mous.

Therefore blood is spilled upon her head as a baptismal ceremony, and her robe, having been the white of perfect innocence, now becomes scarlet.

There is an allusion in that which you Americans probably got.

Prof Eaton: The Scarlet Letter.

Mrs. Sigg: But what is that?

Dr. Jung: Don’t ask.

Some American will blushingly whisper it into your ear. You see it means just that.

And accompanying that revelation, she heard a strange rhythmic beating all about her.

She says: "And a great swirl of blood encompassed me, vibrating with a strange and terrible throbbing."

It is as if she were hearing the noises of the blood in her ears or the throbbing of her heart.

She feels, evidently, the movement, the specific rhythmic life of the blood [plate 11].

And you may have noticed that here her language changes a little, the style becomes less abstract, she is

obviously describing some purely physical sensation. I remember when we discussed this particular vision, she insisted upon the reality of the experience, it was as if she were in her own arteries or in her own heart.

When people have such a vivid experience, it is as if the unconscious were emphasizing it by the additional quality of sensation in order to make the thing absolutely real.

That it should be real corresponds to the natural tendency of the unconscious to insist upon the reality of the blood.

Then "with a strange and terrible throbbing" means the terror of being submerged in the blood.

For one is then almost like a particle of it, a red corpuscle being carried along, or carried away; one is no longer the master of one’s own fate.

When one gets into a situation where the ground seems to be slipping from under one’s feet, naturally terror seizes one.

You see being in the blood means being in the instincts, being in primitive man, and in the animals that lived before primitive man, being in nature as it always was.

Then only does one realize that appalling fear which we have escaped through civilization.

Civilization has been an enormous attainment just because it has given us security, or at least apparent security.

We are protected by houses against wild animals, against cold and storms, against all the evils outside-the diseases that destroy primitive societies, for instance, those fearful epidemics that sometimes wipe out whole tribes.

Civilization is a thick wall against all the boundless and chaotic things that may happen to man when he is in an uncivilized state, so anything that blasts that wall is a terrible danger.

Then things may happen which one cannot foresee, which one cannot control or do away with.

One suddenly becomes just a helpless part of nature.

It is as if one felt in such a moment, for the first time, what it means when things become real.

I must again remind you of Tartarin de Tarascon when he realized that the chasms and the glaciers

were real and not bought and arranged by the Compagnie Anglo Suisse, that ifhe fell into a crevasse he would really be dead.

The attitude of such people is: you don’t mean to say that I would really be dead!

But it really means that you would be dead, just that discovery.

And that is practically the only moment in life when we discover that things are real.

People sometimes live a whole lifetime, until they die, without having noticed that things were real; they live as if in a world where everything could be changed by shifting the scenery.

I have seen people who went mad or developed a severe neurosis when they encountered a situation

which they could not shift-for instance, when even with the best doctors, the best nurses and hospitals, a child really died.

Sometimes men starting out in the world, quite certain that they will obtain a position, become neurotic or really crazy simply from the shock of finding that it is not true, from the shock of that impact with reality.

You see, it is not so simple for civilized man to reach reality.

For most civilized people reality is a sort of dream, far away.

They live their lives in a certain setting, under certain conditions, and it is as if the discovery of reality were a cause of panic for them.

The interesting thing is that when you tell this to people who are living the provisional life, they nod their heads wisely and know all about it; but then they go right on, they continue their sleep.

Now here is an impression of such absolute reality, a fearful impression of a situation which is superior to this woman’s own forces, and she continues: "I lay back in the swirl which

carried me upwards in spirals."

She surrendered to the movement of the blood, and when one is in a swift current of any kind of liquid, the assumption would be that one would go downhill, that is the fear.

But here she makes the discovery that she is being carried upwards in spirals.

Mrs. Crowley: Is it the swing toward the sun, to a conscious realization?

Dr. Jung: It is possible that a halo might be waiting for her, but we see nothing of it here.

And I want to know about the spiral, not about a possible hopeful goal.

Prof Eaton: Blood is a particular kind of liquid, it is the source of life, and therefore it would not bear you down like water.

Dr. Jung: You have a very effective fact in favor of your theory of the blood. What about the movement of blood?

Dr. Baynes: It flows up.

Dr. Jung: Exactly, it flows up as well as down, so it is quite possible that she would get into the upward movement.

Prof Eaton: Would not the association of wine with blood come in here? Wine carries you up too.

Dr. Jung: Yes, but that would not apply in this case, it is blood for the time being.

Sometimes one is allowed by the gods to substitute wine for blood but that will come later.

Now I want to know the secret of the spiral.

Mrs. Sigg: It is a symbol for development because one always comes around to the same place but on a higher level.

Dr. Jung: You do come to the same place again, but why is that a symbol for development.

Dr. Barker: The spiral expresses the functioning of the opposites.

Dr. Jung: Yes, and moreover the very symbol of unfolding and the beginning of development follows the law of the spiral: a plant grows in a spiral, and the buds or the beginnings of leaves are arranged in a spiral.

It is, as Dr. Barker points out, the functioning of opposites, the reconciliation of opposites.

The man who discovered the mathematical law of the spiral is buried in my native town, Basel, and on his tombstone a spiral is carved with this very significant and beautiful inscription: "eiidem mutiitii resurgo," which means, literally translated: in an identical way, changed, I lift myself up.

It is a circular movement with a slight lift which produces the spiral.

Dr. Baynes: Is it the reconciliation between the idea of change and the idea of sameness?

Dr. Jung: Exactly. The spiral moves away from the original place to another, yet it always returns to the same place but just a fraction above; always moving away and always coming to the same.

Sameness, non-sameness.

So the spiral is really a very apt symbol to express development.

You see, this vision says: if you surrender to the terror of the blood, you will discover that it leads to development; instead of leading down into hell, it leads upwards.

And while she is in that swirl of blood she has a rapid succession of visions.

She says: "I passed the white face of God, I saw the sun, and I saw a pool of gold. Then I was in a great dark forest."

Here the vision changes; these are sort of secondary visions, like visualized thoughts. Now what about "the white face of God?"

These things are very difficult, but I ought to be able to explain to you that every word of these visions has meaning, like dreams.

She writes God with a capital here, as she always does when writing of a modern Christian conception of God in contradistinction to the old pagan gods.

Prof Eaton: It seems to me that the face is white in contrast to the blood which is red, and also it is significant that she passes this white ghostlike god, the blood carries her beyond.

Dr. Jung: Exactly. Her idea of God has been a very pale, ghostlike conception, that late Christian bloodless figure.

But she is carried past that, which is very significant, as you say. And then she sees the sun.

Prof Eaton: The sun is a deeper, more primitive god.

Dr. Jung: Yes, and also more real, more concrete.

Moreover, she has made that way.

She passed out of Christianity in the former visions and went deep down to the animal; then she came up again through antique cults, and we have just left the area where she realized the deification of the sun, Helios.

The inner meaning of the antique gods was the second phase, and now comes a pool of gold.

This is enigmatical.

Dr. Barker: She has found value.

Dr. Jung: Yes, gold would mean value.

But first try to visualize that face of God.

In old pictures God was often depicted with a very pale halo round his head, a very pale sun apparently; then came the real sun which is also a golden disk; and now a pool or a disk of gold.

It is always the same idea, but the quality changes considerably.

Dr. Barker's idea of value is too high up-in the fifteenth story.

Miss Sergeant: Libido.

Dr. Jung: No, that is the twentieth story.

Mr. Baumann: It is the return to the earth.

Dr. Jung: Yes. Gold is a very heavy metal and must naturally be at the lowest point.

God is far away; the sun is nearer, more favorable; but a pool of gold is embedded in the earth, at her feet even, and very concrete.

A person having this vision might stick there quite unconsciously and develop a tremendous desire for gold.

That would not mean money necessarily.

Alchemistic philosophy was filled with the idea of making gold, and there it was the symbol for the precious substance that should be produced out of the valueless substance.

Miss Wolff: Sun and gold are identical in alchemy. So gold is the terrestrial sun perhaps.

Dr. Jung: Yes. In alchemy the sun is the astrological equivalent of gold.

That is contained in this vision too.

Now what do you think of this development?

You see, we have historical evidence that the sun could be a substitute for God, so we can easily understand such a transformation.

Even as late as the early history of the Christian church, we have seen how the conception of God as the sun changed into a spiritual God.

You remember St. Augustine still had to teach his community that God was not the sun itself, but that he had made the sun, that he was the creative spirit behind the sun.

And St. Hippolytus wrote of having seen Christians throw themselves down on their faces before the rising sun, shouting: "eleeson hemiis," have pity upon us.

The early Christians in Asia Minor were still sun-worshippers, and that was true in certain places in Italy.

Christ was supposed to be the newly risen sun.

Therefore his birthday was on 25 December when the old sun rises from its coma during the winter solstice. So we can easily imagine that the conception of the God might change back into the sun, but how can the sun change into gold?

What does this descent mean? Dr. Barker had the right idea when he spoke of value. Can you solve that riddle through the hypothesis of value? If gold is value, then what about the sun, what about God?

Mr: Richstein: It refers to the mystical process that the alchemists used in preparing the gold on earth.

Dr: Jung: But where does the idea of value come in?

Mr: Baumann: It is the most valuable thing because it is the most concrete thing.

Dr. Jung: But what about the value of the sun?

Mr: Baumann: That is more concrete than God, because of the warmth it gives.

Miss Hannah: She has rather despised gold-of course it is the financial value of gold.

Dr: Jung: Yes, awkwardly enough. That is perfectly clear.

Well, the definition of God would be the summum bonum, the greatest value of all is

God. Then the greatest value to life is the sun because it is the source of energy and warmth.

And now in this vision it would seem that the greatest value was gold.

First God, then the sun, and then gold. But that is shocking, don't you think so?

Mrs. Crowley: No, it is the same thing.

Dr. Jung: If I should tell our patient that her god was the money bag she would hate the idea.

You know how the idea that the highest value is the pocketbook is ostracized by decent people.

Mrs. Sawyer: ls it that having had this experience of reality in the blood, she therefore realized that spirituality by itself is not the whole thing?

Dr: Jung: That would be so if the whole thing should remain in the unconscious.

You see, the fact that she is idealistic and actually up in the clouds means that she has not followed the law of the earth.

Therefore her highest idealistic values are all flowing out into gold.

That is the reason why very pious people, like Quakers, are so well-to-do.

Protestants also make a lot of money, and Jews of course, and in all three cases the spiritual valuation has been undermined just because it was too much proclaimed, because they believed exclusively in the spirit.

It is a fact that Protestant nations are usually much better off than Roman Catholic countries, you know how thrifty Anglo-Saxon Protestants are.

You see, there is a deep connection.

The spiritual values are depreciated by too frequent use, they are worn out, and then all the value is in the gold.

Prof Eaton: That seems to me to be a very good thing for this particular woman. Gold is materialistic, so now she realizes the great value of materialism.

Dr. Jung: Yes, but only if she is conscious of it is it a good thing.

If it is unconscious, it acts as an unconscious resistance against every conscious value.

She has believed that her God was a spirit in heaven, while as a matter of fact it was secretly in the safe or the bank.

Her God lived in the earth, and this is a horrible discovery.

People are far more afraid to lose their money than to lose God. He is not their highest

value.

For instance, if I should put the problem before any man or woman: "Hand me out your bank account or you will lose God," they would not hesitate very long.

They would say: "After all, I cannot lose God, I am in his hands, he is everywhere." You see they don't quite believe it, it is air, so why should they bother?

If I should put the question, "God or your money," before any respectable banker, he would think I was not in sound mind.

If I should say to Rockefeller, "God or your money"-not blood or your money-he would have no doubts, he would say I was mad.

The fact is that the idea of God has really become very abstract and unreal, it does not work as an actual determinant; yet there is always a highest value, a center of gravity which decides ultimately.

So this woman, as long as she is unconscious that her God is in her safe, is a materialist and is really hindering herself from living, she is more or less sacrificing her life ideals to her money.

Now here she discovers that her god is a pool of gold, and this is a mighty good thing, for now the thing becomes conscious, she knows that her fear of God is connected with money.

That is the yellow god of which people are usually afraid, and it is a powerful god, one must admit.

The moment this becomes conscious, she must admit that, according to her ideas, it is quite wrong that gold should really be her highest value, and she might feel very aggrieved over it.

She will naturally have a tremendous conflict with her idealism.

But she cannot get away from the fact that gold is mana, whether one despises it or not; and just the fact that one despises it shows that it is mana, it is value.

Those economical theories of replacing the value of the metal by merchandise are all bunk.

As long as women love it, gold will have value.

They can buy precious stones with gold, and of course they want to have them, so you can never base your money's value upon any theoretical gas bags.

You can only base it upon things which are actually valuable.

Only in a country where there was nothing but gold would gold lose its value; there iron would be the thing.

But iron is not as beautiful as gold.

Gold is superb, marvelous, it is most insinuating; like the sun, it is a wealth of light; it is desirable and one must admit that it is desirable.

There is a mana that is peculiar to gold, as there is a mana that is peculiar to silver, and a mana peculiar to precious stones.

They have an intrinsic value which people cannot deny.

It is a general convention now to say that gold is only beautiful because people say it is beautiful.

But people can be lured by precious stones and gold because it has a real effect upon human beings.

Also on animals: magpies steal golden rings and stones to decorate their nests because they find them beautiful; they don't believe in the exchange theory of merchandise, they believe in the obvious.

So this woman will realize the money value of the gold, and thereby she will discover that gold is more than so many pounds or dollars worth, there is always a mystical value; just through the conflict she will discover that in the mana of gold, there is a value beyond that.

Do you know what this pool of gold symbolizes?

This is a very unexpected turn of the story.

Dr. Reichstein: This is the first indication of the Self.

Dr. Jung: How would one arrive at such a conclusion?

Mrs. Crowley: In the connection between the sun and the earth. This is the reverse side, the reflection of it really on the earth, and of her Self as a particle of the sun.

Dr. Jung: Well, one can arrive at the interpretation by the theory of the highest value: the highest value is first God, then the sun, and then the pool of gold.

And then the question arises: is that pool of gold perhaps her Self-a value deep down below her feet, a tremendous treasure in the earth?

Blood is the life of the earth, and when one lives in the earth one might discover the treasure that is embedded there; the next step might be that one discovers the highest value to lie in oneself.

Now these three visions which we have just dealt with are only fleeting impressions, glimpses, and naturally, the patient herself is absolutely unaware of the meanings involved in them.

It is difficult to assume that such things can have a meaning.

But when one meditates upon those impressions, one sees how they sink in and enrich themselves with all

sorts of associations, and then one discovers that they are really most important links in the whole procedure, that they are like a surrounding text that explains what is happening when the patient enters the stream of blood.

It is always very worthwhile to pay attention to the smallest details in both dreams and visions, and I should say it was particularly important in visions.

The details in dreams often lead to certain implications, subtleties, which we are unable to understand; limitations enter into them which it is impossible to discern.

But in visions there are, relatively, more simple conditions: on the one side we have the very complex fact of the unconscious, but on the other side we have the conscious, and the impact of the two-the clash of the two-brings about the fantasy.

So the vision is always clearer, more accessible to interpretation than the dream.

Now after these visions which she saw whilst being moved up in the blood spiral, she arrived right in the middle of a forest, and she says: "The swirl of a flaming red surrounded the forest. I could perceive it through the trees."

The situation is now completely changed. From the moment when she received the blood baptism she was in a sort of trance, transplanted into the blood, swirled up by the blood in a spiral to a new condition symbolized by a forest.

This seems to be, as she describes it, more like a grove of trees. What would that flaming red be?

Dr. Baynes: Fire.

Dr. Jung: That would be true usually, but in this case the red derives from the blood, so it is a sort of fiery blood circling round her, like a magic circle, which would indicate that she was in a sort of enchanted

wood.

She continues:

My robe changed to green and my feet sank into the soft earth. I lifted up my hands and leaves grew from them. Then I knew that I had become a tree and lifted my face to the sun.

This is a classical metamorphosis.

She has become one of the trees of the forest, and so she behaves like a tree; her feet become roots and her

hands become branches and she is growing as a tree grows.

She made a picture of it [plate 1 2].

The red in the background is really the color of blood, so I hesitate to call it just fire.

This is very peculiar symbolism. What is your opinion of it?

Mrs. Crowley: Perhaps at the end she is rooted to the earth after this long spiral development on high, perhaps the power of all the religions of the world has now taken root as her own tree.

She is no longer a background to the rest of the historical world but history is coming to her.

Dr. Jung: That is grand-that history comes to her.

Mrs. Crowley: I mean she becomes unhistorical.

Dr. Jung: Yes, that is true.

Dr. Reichstein: She has found a point where she can stop. She is rooted, she is not moved about any longer.

Dr. Adler: The tree is a link between the earth and the sun.

Dr. Jung: Yes, and now she is lifting her face to the sun again.

Dr. Adler: Before, she was swept along by the stream of blood, and therefore could not influence her own fate and development.

But now she becomes a tree; on the one hand, plant life is the lowest state of life, but on the other, plants are the only form of life that can nourish themselves; they are autonomous in that sense, and that she must learn.

Dr. Jung: Exactly, that is very good.

D1: Barker: She is no longer identified with the sun although she is lifting her face to it.

Dr. Jung: Yes, but I want to know how you explain this tree symbolism.

Mrs. Sigg: Perhaps it means that she gets her nourishment from nature, in nature's way.

Prof Eaton: Would it not also be the logical development of the spiral?

Before, there was the idea of the spiral, but now you have the plant actually growing, the spiral represented organically as a tree.

Dr. Jung: It is as if she got into something here that was absolutely strange to the animal world.

The spiral is practically unknown to the animal world, but to the plant world it is all-important for development or growth.

While in the blood, in the animal substance of her body, that is, she discovers an entirely different principle, which is also a life principle, yet it is not a life principle of the blood.

You know, we have already had several visions where there was a downward plunge: in the beginning the Indian and the Chinaman were gazing into the black pool, and the Chinaman made the Indian plunge into it; and then that Dionysian figure was always leaping down from one level to another.

Now here we find that all that downward movement, that attempt to get to the bottom, was the anticipation of this final plunge into the blood, where she will discover the great treasure.

And the great treasure in its first aspect-the gold is only a fleeting impression-is that feeling of the spiral, which we must take as very immediate and real, an almost sensational experience.

It is as if she had actually felt the spiral movement, and that is the first indication of the entirely different life principle of the plant.

As you know, life develops mainly in either the animal form or the plant form, and since we all belong to the same life, plants and animals belong together.

Moreover we live on plants, we are parasites on the forests of the earth.

The life of man and plant is a sort of symbiosis, so we cannot avoid becoming partners.

We take on the life of the biological partner; our whole system is adapted to the system of the partner.

In other words, the life of the plant is also within us, and it becomes the symbol for a sort of nonbiological quality, for the thing we call spirituality.

Plant life becomes the symbol for spiritual life. The unfolding of the spirit is based upon the analogies of plant life.

The first indication

of this here is that sensation of the spiral, and according to the point of view of the vision-the unconscious-it is the highest value.

The development leads up to a higher level, to that forest in which she is taking root among the other trees.

Remark: In order to go on, she must begin on the lowest stair of life. That is the plant, the only life that is autonomous; plants are the only living things that can exist by themselves.

Dr. Jung: Yes, they get their nourishment directly from the elements, while animals are always parasites, they feed on plants.

So the primary form of life is plant life because it is based upon the existence of the elements only.

Mr. Baumann: The plant would be a symbol of spirituality because it is nearer to the earth.

Dr. Jung: That is right.

The animal in man always symbolizes physiological and biological life, because in that he is nothing but an animal, and from that point of view he quite naturally denies the reality of the spirit.

It takes a particular kind of experience to make people believe in anything like a spiritual law.

It is exactly this kind of experience which proves the existence of an entirely different type of living, though in itself it is not necessarily spiritual.

One could say this meant simply the concrete plant, but since we are not plants and are unable to live like

plants, it cannot mean the actual plant.

Therefore it must be her real plant life, which is the unconscious way of the spirit.

Mr. Baumann: Would it not mean that the animal expresses movement, while the tree is self-contained, poised? It possesses perfection. In that sense perhaps it expresses spirituality more than the animal which

moves through space.

Dr. Jung: Yes, though spiritus means wind, animus is breath, and that moves too.

A storm could be compared to horses galloping, for instance; we have animal symbols for spiritual things, sure enough.

But the spirit

to which we are alluding is not a reconception of the spirit in general, but a conception of a particular kind of spirit.

As you have described it, it is a self-contained, autonomous spirit that feeds upon the elements and is quite independent of animal life.

So it denotes a kind of independent spirit which is not a manifestation of animal life.

It is as if this woman had known as spirit only the manifestation of the life of the animal, the breath of the living creature.

But that is not the true spirit.

Mr. Baumann: For an American especially, one could define spirit as a form of doing.

Dr. Jung: Exactly. While the spirit is also a form of not doing. One form of spirit is a sense of excitement.

For example, the German word for spirit is Geist, which comes from a Gothic root word iis-gaisyan, meaning

to get excited.

The Swiss word ufgaista means to get very excited.

Geist was originally related to the word ghost, so one could say a ghost meant an excitement.

And the excited, irritable nervousness of high-spirited horses is geistig in our conception.

The roots of words indicate the images which underlie our conception, so we conclude that spirit, Geist,

soul, is the breath that comes out of our mouths.

But in contradistinction to what one could call that animal misconstruction, the unconscious holds that the true spiritual life is like the growth of the plant.

This is the conception of the East-of China and India-but it is not our Western conception.

In the West we have identified with what we call Geist.

Simple people still designate great minds as grosse Geister.

Your English word mind is much better than the German Geist, but it is more significant in German.

In French it would be grand esprit; they think that human beings, being animal, could be great spirits.

That conception originated in the assumption that those people who draw mighty breaths,

who produce a mighty wind, must therefore be spiritual because they produce something of an invisible nature, like

breath bodies, which cannot be seen, but which come out of the mouth.

The soul is always supposed to come out of the mouth, the spirit comes out of words.

Words are air-bodies, invisible sounds, so they are assumed to be spirit.

But those are all animal misconstructions, for the true spiritual things are absolutely invisible to us, they are the antipodal principle to us, the principle of plant life which is entirely contrary, a different form of life.

The life of the spirit is an absolute contrast, and therefore one sees that wherever spirit manifests itself, it is hostile to many of the forms of our animal life, to our customs or conventions.

Any new manifestation of the spirit has always meant a hell of trouble.

Think of the manifestation of the spirit of Islam, of Christianity-many rivers of blood spilled-because the life of the plant has a different growth from that of the animal.

You see, animal life is a growth something like this: A is the beginning and B is the end of life, it is an ascent and a descent.

It is not a regular growth on account of the different seasons of life, the mating seasons in animals, periods of heat, for instance, or the changes having to do with seasonal migrations.

And it is the same with man, the animal growth is ever increasing and decreasing, elevations et abaissements.

Now the plant

C

A B

growth has also a seasonal oscillation but in the main it is growth like this: (AC) until in the end the tree abruptly dies.

But up to its last year it blossoms and brings forth fruit as it has done since the beginning.

In this type of life also, the seasonal oscillations are far less violent.

Naturally they would be less violent in a thing that is rooted in the earth; a tree cannot pull its feet out of the ground.

The animal can jump about, it can afford to be excited, and therefore it takes advantage of it and indulges in its excitement-as we do, most people indulge in their excitement, they like to be excited and to jump about.

Whereas those people who have a notion of that life of the tree feel that excitement is no good at all.

Therefore in Chinese or Indian yoga, the very first principle is that one foregoes one's emotions, that one retreats; it is as if one withdrew from that curve of the animal body which jerks about in such a foolish way.

Mrs. Sawyer: Plants depend upon animal life to a certain extent.

Dr. Jung: Well, yes, in the symbiosis between animal and plant.

Dr. Barker: There seems to be an association with this idea in the cult of vegetarianism. Vegetarians consider themselves much more spiritual than meat eaters.

Dr. Jung: Yes, like those people who think they are more spiritual when they don't drink wine. But the contrary is true.

Prof Demos: Could one say perhaps that the emergence of Hellenism upon the scene of Eastern culture would correspond to the evolution of the animal from the plant?

I mean, the Western standpoint is mobility, whereas the plant is self-possessed, like the East.

Dr. Jung: Absolutely, that is what I think.

Mrs. Crowley: I want to ask whether it might be based upon a different thing from the breath because plants breathe?

Dr. Jung: That is perfectly true.

But the breathing of plants is a sort of scientific concept, and we must reckon with the fact that with primitives there are no such things as scientific concepts.

What the plant does is called breathing, but the breath of an animal actually causes the air to move, and that is specifically an animal characteristic.

For instance, one feels the impact of the wind, yet one does not see the wind; so it becomes a simile for things that cannot be seen although their effects are obvious.

We see that a spiritual fact-an invisible fact-has taken place, and we ask how that has been brought about; something invisible has been working, and our only example of an invisible agency is the wind.

It is as if the primitive were awfully embarrassed in his way of describing what we would call psychical effects.

Because the body is warm, he says it must be a flame; or it must be a breath because the body breathes; or it is uncanny because he feels cold.

A cold wind has always been the sign of a ghostly presence.

That really occurs in spiritualistic seances, one feels a breath of cold air before the manifestation as though someone had passed very quickly.

It is supposed to be a ghost, which means: I am excited because a cold wind struck me.

That is the idea of a spiritual effect.

There is nothing to be seen and nothing you could lay hands on-there is nothing there.

But the fact is that the air moves, and it is a very peculiar sensation when for the first time you feel a puff of very cold air which you cannot deny is real.

Naturally, you think it is an hallucination, but people have had that hallucination since the creation of the world.

You find exactly the same phenomenon in every culture, whether you are attending a spiritualistic meeting in China, Tibet, with the Bedouins on an African desert, or in New York.

Dr. Baynes: It is Ayik.

Dr. Jung: Yes, we found a tribe in Africa who had a bad dark god, that they say is nothing but a puff of cold wind.

When you are walking in the night, up it comes from nowhere, and that is Ayik.

He is the maker of fears. You see this is our conception of spirit, yet it simply means that something has done something, something has worked.

As we tell children that a noise we cannot account for is the wind.

The wind is invisible yet there is that effect, obviously it is the wind that slammed the door.

In reality it might have been a spook or a burglar, yet to explain the incredible, to explain an unaccountable effect, we say it is the wind.

Mr. Baumann: I cannot understand why the blood surrounds the wood.

Dr. Jung: That is an interesting question.

Prof Eaton: It is like Brunhilde surrounded by the ring of fire.

Dr. Jung: Yes, or the fire round the earth. What would happen if it reached the earth?

Prof Eaton: It would consume it.

Dr. Jung: Exactly. So this woman cannot develop spiritually as long as she is in the blood.

Therefore she withdraws from the blood, or it .is as if the blood withdrew or exuded from her; she is now living as a tree, and the blood is all round her in a flaming red circle as it is round the earth,or round the sleeping Brunhilde.

It is the flaming circle of cupidity or desirousness that is represented in mandalas.

Mr. Baumann: Does it mean protection?

Dr. Jung: It works in a way as a sort of protection.

In Tibetan mandalas, for instance, inside of that circle of fire is a black circle which is decorated with signs of contained energy, meaning that if you can hold yourself back, if you do not participate in that fire, you are safe.

While if you leap into the flames, you are entangled in the world of desirousness.

But inside you are in the cloister, a garden, with animals and flowers, inside is peace.

So that circle of blood or of fire is a sort of protection inasmuch as you do not identify with it.

But if you are identical, if you put your foot into it, that is, you are consumed by the flames.

Therefore this woman must realize that she can live without the fire or the blood.

Otherwise she would simply be the victim of illusions, the victim of desires and disease and crimes, of the illusion of doing good and of doing evil. 239-254

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=Z2MQJPZ9DHST00E7MNYF&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=0244f708-a901-4c1e-abe3-6ad2889

Fire and water are inherent opposites and it is just this which causes rebirth.
(2021-09-09 04:25)

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Fire and water are inherent opposites and it is just this which causes rebirth...

Carl Jung, Modern Psychology, Page 256

[1]ETH Seminar

The sick were pulled through this hole and this is still secretly done to sick children.

I crept through it myself.

These things really do work just as well as our own chemist’s shop.

What affects the body has its influence on the soul, and vice versa. In a very difficult case of illness psycho-therapy is always called in.

There are many rebirth techniques.

Initiates, for instance, were drowned in a vessel and, when brought out, swaddled like newborn babies and given new names or new garments to emphasize that they had b e come different people.

Sometimes an adoption ceremony was used to symbolise rebirth, the initiates were re-born as children of different p parents.

And there is the ordeal of passing through the fire door ; rebirth can take place through fire or water, or through both.

Fire and water are inherent opposites and it is just this which causes rebirth.

When opposites come together new energy is born and this is the purpose of the whole procedure.

These things were originally just primitive manifestations, and in earlier times things were simply lived.

It is very remarkable how the human being acts without thinking; it thinks and we do.

The early form is simple experience, then man slowly begins to wonder why he does it ; then thinking people rationalize and find that what they do has a philosophical meaning. Carl Jung, ETH Lectures, 5th July 1935, Page 236.

1. https://philemonfoundation.org/current-projects/eth-lectures/

The Pleroma, or fullness , is a term from Gnosticism. It played a central role in the Valentinian system. (2021-09-09 08:32)

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[1]Black Books

The Pleroma, or fullness , is a term from Gnosticism. It played a central role in the Valentinian system.

Hans Jonas states that "Pleroma is the standard term for the fully explicated manifold of divine characteristics, whose standard number is thirty, forming a hierarchy and together constituting the divine realm" (The Gnostic Religion:

The Message of the Alien God and the Beginnings of Christianity [London, Routledge,

1992] , p. 180).

In 1929, Jung said: "The Gnostics .. . expressed it as Pleroma, a state of fullness where the pairs of opposites, yea and nay, day and night, are together, then when they ’become,’ it is either day or night. In the state of ’promise’ before they become, they are nonexistent, there is neither white nor black, good nor bad"

(William McGuire, ed., Dream Analysis: Notes ef the Seminar Given in 1928- 1930 [Princeton: Princeton University Press/ Bollingen Series, 1984], p. 131).

In his later writings, Jung used the term to designate a state of preexistence and potentiality, identifying it with the Tibetan Bardo:

"He must ... accustom himself to the idea that ’time’ is a relative concept and needs to be compensated by the concept of a ’simultaneous’ Bardo- or pleromatic existence of all historical processes. What exists in the Pleroma as an eternal ’process’ appears in time as aperiodic sequence, that is to say, it is repeated many times in an irregular pattern"

(Answer to Job, GW II , § 629; see also pp. 620,624, 675,686, 727, 733 , 748).

The distinction that Jung draws between the Pleroma and the creation has some points of contact with Meister Eckhart’s differentiation between the Godhead and God.

Jung commented on this in Psychological Types (CW 6 , §§ 429ff.).

The relation of Jung’s Pleroma to Eckhart is discussed by Christine Maillard, Au coet1r du Livre Rouge. Les Sept Sermons aux Marts. Aux sources de la pense de C. G. Jung (Paris: la compagnie du livre rouge, 2017), pp. rr8 - 20. In 1955- 56,

Jung equated the Pleroma with the alchemist Gerhard us Dorn’s notion of the unus mundus (one world) (Mysterium Conit1nctionis, C\V 14, § 660).

Jung adopted this expression to designate the transcendental postulate of the unity underlying the multiplicity of the empirical world (ibid., pp. 759ff.) . The Black Books, Vol. V., Page 271, fn 388

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=2BVVMWZPZJTQO&dchild=1&keywords=jung+black+books&qid=1608298017&sprefix=j

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Carl Jung: What did you gain from the pagan symbol? (2021-09-10 03:50)

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For community is the depth, while solitude is the height.
The true order in community purifies and preserves.
The true order in solitude purifies and increases.
Community gives us warmth, while solitude gives us the light.

[1]Black Books

Jung: What did you gain from the pagan symbol?

Jung's Soul: "The phallus is not the foundation but the summit of a building, of a church that still lies sunken, like a tower erected over a dome. We need this church since we can live in it with you and take part in your life. You have excluded us to your own detriment."

Hence for you the phallus is the first sign of the church in which you hope for community with the living? Speak, why do you hesitate? Blood, I need blood!"

Jung: So take, here is blood from my heart.

Jung's Soul: I thank you, how alive that tastes!

Jung's Soul: The air of the shadow world is thin, it is the upper boundary of the atmosphere.

Those long dead have even fluttered into the empty space, surrendered to indefinite byways, searching for new worlds, in order to enter new forms both lower and higher by adapting to the new circumstances and according to their abilities.

But we, we who are still near and incomplete, would like to return to earth, to you, to men and the living.

Do you not have an animal form into which I can enter?["] Carl Jung, The Black Books, Vol. V, Page 244-245

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=38AYFL6G2IPJV&dchild=1&keywords=jung+black+books&qid=1607862136&sprefix=j

The atom of which the physicist speaks is not an hypostasis, it is a model.
(2021-09-10 03:58)

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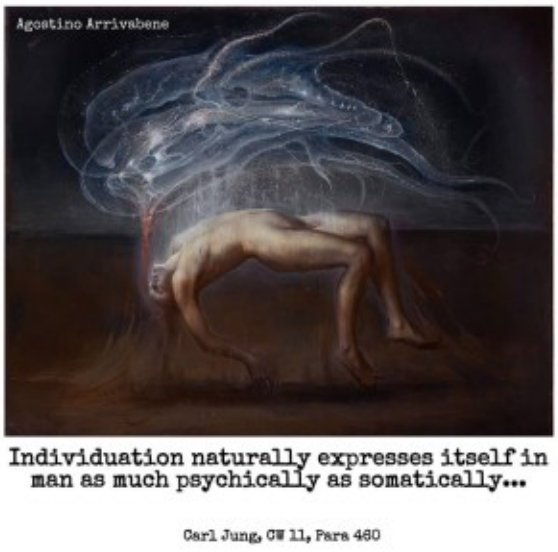
Agostino Arrivabene
Individuation naturally expresses itself in man as much psychically as somatically...
Carl Jung, CW 11, Para 460

[1]Psychology and Alchemy

Psychology, like every empirical science, cannot get along without auxiliary concepts, hypotheses, and models.

But the theologian as well as the philosopher is apt to make the mistake of taking them for metaphysical postulates.

The atom of which the physicist speaks is not an hypostasis, it is a model.

Similarly, my concept of the archetype or of psychic energy is only an auxiliary idea which can be exchanged at any time for a better
formula.

From a philosophical standpoint my empirical concepts would be logical monsters, and as a philosopher I should cut a very sorry figure.

Looked at theologically, my concept of the anima, for instance, is pure Gnosticism; hence I am often classed among the Gnostics.

On top of that, the individuation process develops a symbolism whose nearest affirmities are to be found in folklore, in Gnostic, alchemical, and suchlike "mystical" conceptions, not to mention shamanism.

When material of this kind is adduced for comparison, the exposition fairly swarms with "exotic" and "far-fetched" proofs, and anyone who merely skims through a book instead of reading it can easily succumb to the illusion that he is confronted with a Gnostic system.

In reality, however, individuation is an expression of that biological process—simple or complicated as the case may be—by which every living thing becomes what it was destined to become from the beginning.

This process naturally expresses itself in man as much psychically as somatically.

On the psychic side it produces those well-known quaternity symbols, for instance, whose parallels are found in mental asylums as well as in
Gnosticism and other exoticisms, and—last but not least—in Christian allegory.

Hence it is by no means a case of mystical speculations, but of clinical observations and their interpretation through comparison with analogous phenomena in other fields.

It is not the daring fantasy of the anatomist that can be held responsible when he discovers the nearest analogies to the human skeleton in certain African anthropoids of which the layman has never heard. Carl Jung, CW 11, Para 460

1. https://smile.amazon.com/Psychology-Religion-C-G-Jung/dp/B0026YNBAY/ref=sr_1_4?crid=3DBTP8XFP2SLE&dchild=1&keywords=jung+and+religion&qid=1610193939&sprefix=jun

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Carl Jung: Why are people such fools that they do not simply do this? (2021-09-10 04:39)

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[1]Black Books

Thursday. Jung saw one patient. Scrutinies {4 } (IN, pp. 483ff.).

On November 6, he concluded his theoretical correspondence with Hans Schmid in a manner that signaled a return to the elaboration of his fantasies in the Black Books.

On November 5, he wrote to Adolf Keller in response to one of his sermons:

"You describe the process of self-awareness and self-absorption that leads to the renewal of one’s disposition and, in turn, to the brotherhood of man. I concur thoroughly with this logical insight.

Why are people such fools that they do not simply do this?

They could do so from insight and will- as we have done thus far. In reality it does not happen this way, but completely differently.

That is, this process must be lived, after which the following occurs: /

I. Stage of introversion: separation of the individual from society. Because of inordinately strong social cohesion this does not take place without misunderstanding, enmity, and hatred = war. / I

II. Stage of libido in the mother: reawakening of the archaic = psychosis. Unleashing of the highest and the deepest. An almost anarchic state, in any case a disintegration of society to a high degree. (Dismemberment motif). /

III. Stage of emergence: a mystical development and unification about which I cannot yet say much, which I am better able to sense intuitively than think.

For as yet we have hardly lived this out.

The disintegration of tradition is not yet complete.

The isolation will be insupportable.

A start on this is to be found in the national experience of isolation" (Marianne Jehle-Wildberger, ed., C. G. Jung and Adolf Keller:

On Theology and Psychology: A Correspondence, trans. Heather McCartney with John Peck [Princeton: Princeton University Press/ Philemon Series, forthcoming]) . The Black Books, Vol. V, Page 241, fn 220

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=38AYFL6G2IPJV&dchild=1&keywords=jung+black+books&qid=1607862136&sprefix=j

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His nature is like the flame; he is like Eros, but a God; Eros is only a daimon.
(2021-09-10 10:00)

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Paul Neberra
Eros might well be the first condition of all cognition and the quintessence of divinity itself...
Carl Jungi Memories Dreams and Reflections
Page 385.

[1]Black Books

The God of the frogs or toads, the brainless, is the uniting of the Christian God with Satan. His nature is like the flame; he is like Eros, but a God; Eros is only a daimon. Jung's Soul, The Black Books, Vol. V. Page 274

In 1917, Jung wrote a chapter on "The sexual theory" in The Psyholog }' of the U11co11scio11s Processes, which presented a critique of the psychoanalytic understanding of the erotic.

In his 1928 revision of this chapter, retitled "The Eros theory," he added: "

'The Erotic' belongs on the one hand to the original drive nature of man. On the other hand it is related to the highest forms of the spirit. It only thrives when spirit and drive are in right harmony. ... 'Eros is a mighty daemon,' as the wise Diotima said to Socrates. He is not all of nature within us, though he is at least one of its essential aspects" (CW 7, § 32-33).

In the S)'111positt111, Diotima teaches Socrates about the nature of Eros. She tells him,

" 'He is a great spirit, Socrates. Everything classed as a spirit falls between god and human.'

'What function do they have?' I asked. 'They interpret and carry messages from humans to gods and from gods to humans.

They convey prayers and sacrifices from humans, and commands and gifts in return for sacrifices from gods.

Being intermediate between the other two, they fill the gap between them, and enable the universe to form an interconnected whole.

They serve as the medium for all divination, for priestly expertise in sacrifice, ritual and spells, and for all prophecy and sorcery.

Gods do not make direct contact with humans; they communicate and converse with humans (whether awake or asleep) entirely through the medium of spirits'" (trans. C. Gill [London: Penguin, 1999 J, pp. 202e- 203a) .

In Memories, Jung reflected on the nature of Eros, describing it as "a cosmogonos, a creator and father-mother of all consciousness" (p. 387).

This cosmogonic characterization of Eros needs to be distinguished from Jung's use of the term to characterize women's consciousness. See Book 2, p. 183 , n. 182. The Black Books, Vol. V. Page 394

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642

The snake might be a symbol for the psychical tail of man reaching down into history. **(2021-09-11 03:35)**

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[1]Visions Seminar

3 March 1931 Visions Seminar Lecture VI

We will continue our discussion of the symbol of the tree.

We spoke about the meaning of the transformation into the tree, but we must also consider the picture of the situation.

You remember our patient is in a wood as one of the trees, and sees that circle of flaming blood encircling

the wood-one could see it through the trees-like a red oscillating ribbon.

Now if you visualize it you arrive at something like this: The tree into which she is transformed would be in the center, with other trees standing around her, and the circle of red all around.

Then you remember that the pool of gold was also right in the middle, so we might assume that the tree

was growing out of that central pool of gold.

Mr. Baumann: The pool of gold could grow out of the tree.

Dr. Jung: No, that is too impossible, it would be a bit too heavy for the tree.

Mr. Baumann: It is the equivalent symbol.

Dr. Jung: That is true. Inasmuch as you take the pool of gold for the equivalent of the sun, you could assume that the sun, being fiery and aerial, could very well grow out of the top of the tree, like the Egyptian symbol of the birth of the god out of the tree.

This would be the tree with the disk of the sun rising out of its branches; or the falcon that rises from its nest on the top of the tree in the old Egyptian formula, the maker of its own nest and its own egg, giving birth to itself in the top of the tree.

Those are attributes of the sun, because the primitive assumption was that the sun died every evening and was reborn or remade; it was not the same sun but a new sun that rose every morning.

But the pool of gold is not the sun, it is its chthonic or earth. like equivalent.

We have seen in this series of images how the conception of the sun gradually changed together, is a sort of concretized symbol for centralization, or the arrangement of one's psychological material round the greatest value, one's idea of the greatest strength, the idea that can be designated as God; or, as it was called in antiquity, the individual daemon, which is by no means identical with oneself because it is superior to oneself.

One is subordinate to one's individual genius or daemon, according to the ideas of antiquity, yet it is as if dwelling in oneself; it was even supposed to die with the individual.

Now we might put the idea of that individual deity in the center, as that element or factor which would exercise a certain attraction on collective contents, and would at the same time create a wall between those contents and the ones that have been picked out as being the property of the individual.

If you analyze the contents of the Self inside the borderline, you will see that they are in no way different

from any other collective contents; it is the particular choice which produces the individual.

It is very difficult to understand or explain the structure of the Self because its contents are of a collective nature, and yet they belong to the individual.

Therefore that mistaken idea that the collective unconscious is inside of one.

Everyone speaks of my unconscious, even of my collective unconscious, which is perfect nonsense; one might as well say my stars, my planets, my continents.

You would never assume that you contained the world because you see it; you see this

room but you do not

assume on that account that it is inside of your eye.

No, it is outside of you, naturally; but psychologically, the center is again an eye.

That is the famous eye of Horus, it is what you see in your psychological field of vision of the contents of the collective unconscious.

Naturally, you can say they are yours inasmuch as you see them, but they are not yours to the extent that they form part of yourself.

So you always contain certain unconscious contents which are merely separated by a sort of magic circle from the surrounding collective contents; and that circle might be broken; therefore individuation is such a ticklish and delicate thing.

For if at any time the magic circle is broken, contents begin to move out, or things begin to move in, and you suffer from what is called an eruption of the collective unconscious; that is, your conscious is flooded by the collective contents.

Now, it is a fact that mankind has since time immemorial considered that the process of individuation, the production of the magic circle with that center, is man’s greatest value, the most desirable good.

The aim of all Eastern philosophy is the production of that pool of gold, that center within the magic circle.

It is considered the highest attainment, for instance, in Tantric yoga, in Lamaistic philosophy, and in Chinese philosophy.

Therefore, as an aid in producing such a centralization, they use mandalas-pictures or diagrams such as I have shown you.

You also find them reproduced in The Secret of the Golden Flower.

They are a kind of instrument to help one to attain the concentration necessary for producing the desired condition.

Now from this symbol, we get a new suggestion in the fact that any mandala is a sort of two-dimensional map of the actual psychological condition.

People who are a bit pathological produce disturbed mandalas instead of normal ones.

I have recently seen a number of them in Vienna.

There would apparently be a proper magic circle, but then it would suddenly come to an end-a break would occur which disturbed the whole thing.

Then it was as if forces were flowing out or flowing in; or perhaps a quarter or even a

third of the contents would be cut away and substituted by strange elements.

Such a drawing would picture a state of possession or obsession, where the individual harbored strange

ghosts in his psychology.

That is one of the reasons for the primitive ghost theory: they explain every possible disturbance of body or mind as possession by evil spirits, which simply describes the fact that autonomous contents of the collective unconscious come in and take possession of a part of the self.

One feels these strange contents as if they were unusual or obsessive thoughts.

Sometimes you are unable to get rid of a certain idea or conviction, for instance; you know it is all wrong, yet that thing has got hold of you, you cannot get away from it.

Or a certain melody will not leave your head for days on end; it persecutes you, it is like a little ghost that goes on whispering one tune.

It seems quite absurd, but if you analyze the tune, you will come across a content of a certain autonomy, and it is always something which really explains why it has taken possession of you.

Now the main purpose of the construction of such a mandala is to keep out those possessive forces, those strange collective contents, and you can bring that about only by making the magic circle solid enough.

That cannot be achieved by concentration upon the magic circle, it can be produced only by concentration on the center.

The more you concentrate upon the center, the more the wall is strengthened.

While if your attention wanders outside the center, if you concentrate upon the wall, it becomes a circle of fire, and you increase the fire until the whole thing burns up; no sooner are you occupied with the fire than it consumes you.

Here we have seen the reverse process.

This woman was first in the blood, and through the blood she discovered that little Garden of Eden, that circle of trees and the pool of gold with the tree of knowledge in the center.

So she has escaped the flaming river.

But it may be that her eyes will turn outward again and be fascinated by that wall of fire, and instantly

the fire will consume her once more.

At the present moment, however, she is in the center, and she describes in her vision

what the feeling of being in the center is like. It is like a tree; she is growing like a tree, her garments have become green, her arms have become branches, and her feet have become roots.

So we learn from this vision that being in the center is equivalent to the condition of a plant.

Here we have the psychical life of a plant, growing unconsciously, centered upon the self only.

And there is the possibility that, from this center, one might grow into something else, or give birth to something else, which could not otherwise be attained.

You see, the center here is a little circle which corresponds to a transversal cut through the tree trunk, so if one looks down from this circle, one comes to the roots and into the pool of gold which would be underneath.

And if one looks upward one beholds the sun.

You can picture the branches and the disk of the sun above her when she lifts her face to the sun.

This mandala, then, is really a transversal cut through the tree: The tree continues above and below, and what one would realize from her position would be the unfolding tendency of the tree, the feeling of

the opening up of the branches above her.

I will show you such a circle in the simplest, most abstract Lamaistic form: it contains a little circle, in which is the so-called thunderbolt.

This Lamaistic symbol of the thunderbolt is a union of the pair of opposites, and it is the sign of concentrated energy because the function that unites the opposites is energy, the clash of opposites produces energy.

Now this symbol is right in the center and emanating from this center are eight figures like the leaves of a flower, each containing again that thunderbolt symbol, which means the radiation of that concentrated

energy from the center.

The thunderbolt is also called the diamond wedge on account of its hardness, its extraordinary

concentrated energy emanates radiating force and that forms the golden flower.

It is a sort of picture of libido.

This would be a suitable image for the source of the libido or energy in the unconscious.

It is like the pupil of the eye, in that it is not only an organ or a psychological function for the production of energy, it is also a vessel in which to receive energy.

So such a Lamaistic mandala always has gates, and in each of these gates is that same sign of concentrated energy, meaning that this is the way or the gate through which energy can leave the magic circle and go out

into the world or into infinity, or energy can be drawn in by concentration and contemplation, thus producing the treasure in the center symbolized by the diamond wedge or the pool of gold.

And wherever there is concentrated energy there is a possibility of release, and then you have emanation again.

So this symbol of the golden flower represents the drawing in of the libido and the possibility of emanating libido.

That same thing is represented by the transversal cut through the trunk of the tree, which means that it can move up or down.

If it goes down, the energy will be heavy, earthlike, it will form the pool of gold.

If it moves up, it will become the disk of the sun, the energy will be manifested in the form of radiation, light, and warmth.

This is typical Lamaistic philosophy,

a modern form of the Tantric yoga one could say, and it is difficult because it is utterly irrational.

Mrs. Baynes: Did you apply the idea of a mandala to the tree, or is that also contained in the Eastern concept?

Dr. Jung: In the Eastern concept the tree does not play that role, I got that out of this vision and other fantasies of my patients.

In the East you would see the symbol of the transversal cut more in this form: Here is a stem and the transversal cut is represented by the lotus.

And out of the lotus appears the god.

The peculiarity of the lotus is that it rises out of the water, and the flower does not lie on the surface of the water, it is up above it.

So it is like a thing that emerges and unfolds out of the depths of the unconscious, and in the golden center

of the flower, the god is supposed to appear.

On the third day after his birth the Buddha stepped into the lotus cup to announce the law to the world.

Or the sun rises, for this is sun magic.

As the lotus rises from the dark depths in the slime below and comes to the surface of the water, so the sun rises.

Because the lotus is an image of the rising sun, it has become the most current symbol in the East for the

birth vessel of the god.

And if you look down upon the lotus, you see the mandala.

The thing which is lacking is the idea of continuity; this idea of the transversal cut through continuity is not Eastern.

In the East the mandala represents a perfect condition, the end of everything; whereas for us, who are far from perfect, in fact absolutely unfinished, our mandala is a transversal cut somewhere and we don't

know how far up it may be.

Probably not very far.

We do not assume that the mandala which we perceive is the most perfect, like the Lotus of

Absolute Knowledge that dwells in the center.

I assume that our mandala is lower down, and certainly in this stage of the vision, it would be impossible for this woman to perceive anything like a perfect mandala.

I have evidence for that in the fact that later on, when she began to draw mandalas, she produced several irregular ones; one was like an inflammation, as if the mandala had been half eaten by fire, which shows that

her perception of a mandala was very troubled.

The Eastern philosophy is absolutely finished, as finished as it can be in that form, but here we are only beginning to divine the psychology of these things.

The difference between our attempts and the finished product of the East is like the difference between the old cart drawn by oxen in the plains of India and a modern Rolls Royce.

Prof Eaton: I should think that in a mandala the opposites were completely separated in order to symbolize repose, and the togetherness of opposites would represent a state of unrest, a rather chaotic condition.

So for the peace represented by the mandala, the opposites should be apart. At least, I don't understand why they should be together.

Dr. Jung: As long as the opposites are apart there is desire, the longing of the separated heart, but when they are together there is rest, there is perfection.

Therefore the East always represents the perfect condition by the union of opposites.

That is nirvana, the void, absolute peace.

Prof Demos: The first stage in the union of opposites might be disorder, but the later union, which is higher on the spiral, might be peace?

Dr. Jung: Well, the union of opposites in the unconscious means a state of peace, but it is a peace which cannot be realized because there is no consciousness.

So it does not really exist, it is existent nonexistence; no one has the benefit of it because no one perceives it.

Prof Eaton: I remember in a private conversation I had with you, you pointed out that the opposites being together represented a state of original chaos.

Dr. Jung: You are quite right.

I showed you a mandala that represented the primordial chaos.

That was a medieval mandala from a book which contains the secret psychology of the Cinquecento.

In the frontispiece there is a peculiar design, a pool at the bottom containing fragments of different metals, and the interesting thing is the development through the tree above, which is like our mandala.

That symbol must have originated in the Middle Ages; I cannot remember having seen anything in Eastern iconography which would substantiate this idea of the tree; it is evidently a thoroughly Western idea.

This looks exceedingly cryptic.

The irregular fragments are polygons, pieces of rock or of ore, on which are the signs of metals, like lead and silver and gold; they are planetary signs-Saturn, Venus, Mercury, the moon, the sun, etc.

These fragments represent constituents of the self; they are rather usual symbols, to be found everywhere.

Now the whole thing is in a wild turmoil, everywhere flames and drops of water meaning tears, the flames of passion and the tears of repentance.

But in the center is one little magic circle which is the Happy Island, this is nirvana; here the flame and the tear are held together exactly as in the Lamaistic mandala, the union of the opposites in the center.

That tube or root starts from the tear in the center and leads past the flames, on up to the tree above. Thus the tree takes root.

And through that vegetative growth, further development follows.

Mind you, that picture was drawn at the end of the sixteenth century and there was no possibility of any direct influence from the East.

Dr. Reichstein: In alchemy they always take the prima materia, which they call chaos, and extract the pair of opposites, a red and a white; it is considered a very difficult task to produce them and afterwards they

have to be united again.

Dr. Jung: That idea is repeated here. In the center is the individual where the opposites are united, the one peaceful spot in man, the space where nothing moves embedded in a world of chaos.

The task is now to bring about order, the alchemistic process must begin, namely, the production of the valuable substance, the transformation into the light.

You see this mandala does not represent a normal condition of the collective unconscious; this is a turmoil caused by the appearance of the disturbing element in the center.

For we may assume that the collective unconscious is in absolute peace until the individual appears.

Therefore individuation is a sin; it is an assertion of one particle against the gods, and when that happens even the world of the gods is upset, then there is turmoil.

But in that abstraction, or that union-the coming together of the pair of opposites-there is absolute peace.

Otherwise there is only the peace of God in a world in which there is no individual, in other words, no consciousness.

Yes, perhaps it exists to metaphysical consciousness, but not to any mortal consciousness because there is none.

You see, this chaos is due to the appearance of that center, but that is a center of peace because the pairs of opposites are united.

As it is said in the prophesies of Isaiah, the leopard shall lie down with the kid and the wolf shall dwell with the lamb.

Or that very impressive symbolism that the sucking child shall play on the hole of the asp, or put its hand into the cockatrice’s den.

Prof Demos: Would you now say that there was something lacking in the Eastern idea?

That it is too peaceful? Whereas perfection entails movement. Why did the unconscious produce this disturbing element?

Apparently it wanted to have some trouble.

Dr. Jung: I am quite convinced of it. And the East is always trying to settle that thing.

Prof Demos: The mandala goes against the principle of life with the idea of stopping this turmoil.

Dr. Jung: Absolutely, that is perfectly true.

Prof Demos: What is the turmoil? How do you symbolize it?

Dr. Jung: By the separation of the pairs of opposites.

Prof Demos: How did it start?

Dr. Jung: I am afraid I don't know what started that hell of trouble.

Prof Demos: The union of opposites is a state of rest and yet there is all this trouble.

Dr. Jung: Naturally, we must assume that there is something that could produce the trouble.

Prof Demos: Well, give it a name.

Dr. Jung: The name I have chosen is the individual.

The individual is the manifestation of the trouble, and an individual consciousness appears from nowhere.

You don't know where that thing came from, you just find it.

You can call it the individual and assume that the individual is the instigator of all that trouble.

Prof Demos: He is the result, the symptom, not the source.

Dr. Jung: Why not the source of it?

Mrs. Baynes: Because you have the trouble before there are individuals.

Dr. Jung: But it is not trouble then.

Prof Demos: Before the conscious world there was the evolution from the inorganic to the organic, from the plant to consciousness.

Dr. Jung: Yes, but I would not count the existence of the individual from the beginning of human consciousness.

I would speak of the principle of individuation, which was obviously in the world long before the appearance of any kind of organic life.

For instance, I would say a stone or the plant was an individuation.

Prof Demos: Even so. Don't you think it seems to be a kind of principle of restlessness?

Dr. Jung: Yes, and I should say that was linked up with individuation.

That is not only my personal conviction, it is generally thought that individuation is of Luciferic quality.

Prof Demos: There is change as such, of which individuation is the outcome?

Dr. Jung: That is of course our modern point of view, but I say it is just as possible that the thing which appears is also that which was at the root of it.

This problem of the mandala is a very central one and could easily lead us to all sorts of outlying questions, but we must confine ourselves to our series of visions.

I can only give you glimpses of the extraordinary ideas which are connected with the mandala philosophy-as one should call it-but we cannot go into all the ramifications of the problem.

I much prefer to go on with the visions now, unless there are still particular questions concerning the mandala.

Mr. Baumann: You just showed us the magic circle that Eastern people had made a gate through. But on the other hand you say it is forbidden to break the sheltering wall.

Dr. Jung: The center is absolute.

The point is that one draws in the forces from outside, depotentiates the factors of external life, and for

that one must have gates for things to enter by.

These gates are identical with the four functions and they are always characterized by four different colors, the particular colors usually representing particular functions.

This is not my explanation, it is in the Bardo Thodol, the Tibetan Book of the Dead.

So the four functions are really the four gates through which libido may come in or go out.

Such a mandala does not mean that libido is forever drawn in, or that it is forever spent; the

mandala is

simply a picture of the fundamental facts of our mind.

Therefore the idea of the mandala with the particular quality of the Tetraktys, the number four, is found in practically all civilizations.

There is a most marvelous mandala in the Mayan temple of Chichen Itias that might almost have been drawn by one of my more gifted patients.

Then the sand paintings from the Pueblos are remarkable mandalas.

One finds mandalas in China, in India, in modern and medieval Europe-everywhere-and since it is such a very general idea, it must mean more than one thing, more than that it is a magic circle of an apotropaic nature, for instance.

It represents protection, togetherness, or oneness, but at the same time it requires action.

One cannot stay in the mandala forever, one has to go out of it, or something must function out of it.

The idea is that one should not leave the center, yet one should function like the governor of a city who dwells in the innermost temple in the forbidden city.

His employees, his subordinates, go out and in through the gates, but not he; he remains in the center and is well protected.

Therefore there are gates and walls, and therefore the aspiration of the East is not to be dead and buried in the mandala, but to function through the mandala.

It is the quite naive attempt of the Western man to form the mandala but not to function through it.

If he is identical with one function, say intuition, it is as if he were in a balloon, carried away by the winds; he becomes a gas bag because he loses touch with reality.

Or if he is identical with sensation, he is buried in the earth and unable to move. We are too one-sided.

One of the reasons for our disorientation these days is that we are more or less identical with one function.

The Eastern idea is to be in harmony with the functions, to be central, to disidentify with the functions and feel apart from them.

One sees this phrase repeated in sacred texts again and again: "to be free from the opposites."

So the mandala does not necessarily signify withdrawal from life, it acts also as an inducement toward life.

There are certain mandalas, of course, where the gates are locked or where there are no gates, and they are meant to produce a standstill, since a standstill is sometimes quite necessary.

For instance, there are certain civilizations that advance too rapidly-as we do-and if we cannot produce a standstill within, it will be enforced by circumstances.

It is quite possible that a nation which progresses too rapidly, like a man going downhill, will be stopped by fate if it cannot stop itself.

Nowadays a very successful man has such enormous possibilities of applying himself that he is driven to death; he spends himself completely and therefore everything falls flat after a while.

One sees that in America all the time.

Such a man would need a mandala to stop himself, to confine himself.

It would be a sort of magic gate through which he could withdraw, to be protected against that terrible waste.

For the more one applies oneself, the less one's productions are valuable; it becomes a sort of mass manufacture.

So certain mandalas really have the purpose of producing death.

For instance, the Lamaistic mandala I have been describing has that purpose.

It is a mandala of complete withdrawal, and therefore the symbolism is quite abstract.

But others show Shiva and Shakti embracing, and it is marvellous to see how that embrace of Shiva and Shakti is repeated, how the reverberations radiate themselves into the world.

Those figures repeat themselves in eights again and again, which means that all the embraces in the world are reverberations from the one central embrace.

That would be a mandala of life, not a mandala of death.

Now we will go on to the next vision.

You remember our patient became a tree, and at the end there was the vision of the sun, and the question is, of course, how she will continue.

I prepared the next step when I told you about the mandala being a transversal cut through the tree, so there is· the possibility of going above, or of going below.

Since this series of visions is a process of individuation, we must expect a continuous movement until she arrives at a certain definite experience that stops the process of becom-

ing; after a while something must happen in her that checks that movement.

You see, there is movement as long as there is matter to fall down; as long as there is water upon the mountains it must rush down.

But finally there is an end, there is peace, or at least a standstill, until enough libido is stored up for a new energy process to take place.

There is no rest now.

She is moving through a world of visions that show her how things should go or where they might be going. It is a sort of spiral movement in which she sees the central problem from all sides, from below as well

as from above, from all sides at all times.

Now comes the next vision: "I beheld a laughing goat which led me down many steps into a black cavern." Here we have the goat again.

Do you remember where it appeared before?

Mr. Baumann: The child changed into two goats.

Dr. Jung: Yes, they appeared in the Dionysian phase when her progress through the antique cults began. What does it signify?

Mrs. Crowley: Again the Dionysian principle.

Dr. Jung: Yes. Instead of the animus who usually appears, it is this time not a human figure, it is not an opinion that is leading her, it is a goat.

Miss Sergeant: It is instinct.

Dr. Jung: Yes, she is following her animal instincts here and they lead her down many steps into a black cavern.

She is obviously moving down into the trunk of the tree, or the stem of the lotus.

What do you conclude from that symbolism?

Mrs. Crowley: She is going into the earth.

Dr. Jung: And why should she go down into the earth?

Mrs. Crowley: It is part of the energy process.

Dr. Jung: But we want the psychological motivation.

Dr. Reichstein: The force that caused the tree to grow is perhaps what she is seeking.

Miss Sergeant: The pool of gold.

Dr. Jung: She is going where she would probably meet the pool of gold, but for the time being it is a dark cavern.

This descent is merely because at the end of the former vision she had lifted her face to the sun.

That is dangerous for her.

She naturally clings to the things above and does not trust the things of the earth, so the danger is that she remains with the sun, that she remains up in the conscious without discovering the unconscious.

That is her eternal trouble, and her need is to come down to the earth, to be real, and becoming a tree is a step into the earth.

As a tree, she is unable to move away, she is delivered over to anything that may happen to her; the wind may blow her down; water, or fire, or animals can reach her and she cannot run away, she cannot hide.

She is absolutely rooted to the spot, helplessly delivered over to anything that may happen.

She still sees the sun and naturally she clings to it, but it is meant that she should descend still further into the earth.

The goat apparently leads her down to a very dark place.

And now we see why she hesitated to go down.

The vision says: "There I saw two large white snakes and a small black snake with green eyes."

They were waiting for her, which is, of course, very disagreeable.

Now why are there snakes down below? What would that mean?

Prof Eaton: That she is going to get a knowledge of life.

Dr. Jung: That is a very positive idea of snakes-a sort of snake farm to produce wisdom.

But it is a very anxious moment. Naturally she is afraid.

Dr. Barker: Snakes signify very primitive libido.

Mr. Baumann: They are cold-blooded.

Dr. Jung: Yes, and they have no brain, they have only a tremendous spinal cord.

They are utterly strange to man and therefore they always represent that part of life which is inhumanly cold, where there is no warm blood.

There is something of the snake in everybody.

That is the reason why extraordinary people-like heroes-are supposed to be descendants of snakes, or to transform into snakes after death.

Cecrops, the founder of the Acropolis in Athens, was supposed to be transformed into a snake that lived under the Acropolis.

And in a Northern saga, it is said that the hero has snake's eyes, which means that he has the cold eyes of the snake.

This simply expresses the fact that the remarkable individual is chiefly remarkable for a certain strangeness and inhumanity, which impresses people like the inhumanity of a snake.

Also the fact that they can live under conditions where other people cannot live, that they receive their nourishment, or their warmth of life, from sources where other men cannot get it, like snakes that live out of the sun.

Mr. Baumann: Aesculapius had a snake.

Dr. Jung: Yes, the doctor's staff, the snake wound round the wand or staff, like the caduceus of Hermes.

That was originally the symbol of the sorcerer, the staff which transforms into a snake, or the snake which

changes into a wand.

The uncanny, inhuman quality of the snake symbolizes the poison that a doctor can handle-it means his secret knowledge, or his hypnotic power.

Therefore the sorcerer was usually accompanied by snakes who were supposed to be ghosts-ghostly servants.

Mr. Baumann: Athena was represented with a snake.

Dr. Jung: It is a very frequent symbol, and it has many different meanings.

The figure of a snake is like an exclamation mark on a road when you drive a car and come to a place on the road where is written Achtung!

That means, be careful, look out, there is danger.

The ancients made a very comical use of it-to designate a certain place.

On one of the walls of the Palatine was an inscription on a marble plate, with two snakes on

top of it, saying that anybody who soiled that place would be cursed in the name of the twelve gods.

You find such inscriptions in Italy very often, in corners of churches for instance.

We should say, "Verbot," but there they put two snakes which simply means that it is a dangerous place, very bad for you, evil omen.

Mrs. Egloff What about the snake in the Garden of Eden?

Dr. Jung: That is the same thing, that is the soul which is chiefly in the spinal cord, creeping up from below.

It is the Kundalini serpent.

Well, the statement in our vision is that there are snakes down in the cavern.

Now a cavern always means the abdomen, within the walls of the abdomen is the snake cellar, and that black snake seems to be a particularly poisonous reptile, it has green eyes.

Where have we encountered the green eyes before?

Dr. Reichstein: In the satyr.

Dr. Jung: Yes, another deity, Pan with the green eyes.

Green is the color of life, so the green eyes would indicate that life was concentrated in the black snake rather than in those two white snakes.

White has an innocent character, while a black snake is supposed to be particularly evil and poisonous.

And the black snake is attacking her, she says:

The black snake coiled about my left leg. I sought to tear it off but I could not.

Then the two white snakes approached me and put their heads close to my face.

"Who are you?" I asked them.

They answered, "We are night and day, we are good and evil, we are your two eyes, your two hands, your two feet."

Then I lay back in the darkness and ceased to struggle.

You remember the animus is not interfering here, she is following her instincts, and that has very much to do with the fact that she cannot escape, that she is rooted.

Things are just happening to her, and she has to undergo the trial because she cannot get away.

So the black snake creeps up on her and coils around her left leg. What does that mean?

Dr. Barker: It means that she has to accept the dark side of herself, there is no getting away.

Dr. Jung: And what does it mean that the snake is on the left side?

Remark: It is the unconscious side.

Dr. Jung: Yes, the unconscious or the unfavorable side.

And then the two white snakes approach and put their heads close to her face.

You might say they were a pair of opposites but they are both white.

Dr. Barker: They are of equal value.

Dr. Jung: Therefore good as well as evil.

So we are not concerned with the problem of the pair of opposites here, because whether it is good or

evil makes no difference.

It is like your two hands, your two feet, your two eyes.

Your left foot is not a particular enemy of your right foot, they are simply two parts of the same organism, we are built that way.

We could be called self-ruling in that sense; we have a compensatory system, the left hand is the equivalent of the right hand.

It simply means that the pair of opposites are indifferent, they have equal value, and she is apparently no longer concerned with them.

Also the approach of the snakes is apparently no more alarming than if they had said they were her two

feet, or her two eyes; they seem to have only to do with the fact that we are built symmetrically.

But the black substance is there in the other snake, that is decidedly evil, all the blackness is in that snake with green eyes; and it is on the left side, it is really threatening her, she is really afraid of it. It should be part of a pair of opposites but evidently it is not.

Dr. Barker: That is the lack of balance or symmetry in herself, the side she has to become acquainted with.

Dr. Jung: You are quite right.

It is a new thing which is not contained in the opposites because it is unknown.

That is what Professor Demos wanted to squeeze out of me.

The thing with no name is the snake with green eyes, the black thing that comes in and stirs up an adverse wind.

The opposites seem to be beautifully united and quite symmetrical, so she could be entirely at peace, but up comes something from the wrong side which threatens evil.

It is a new disturbing element.

It is just as if there had been a tension and she were between:

She handles these two white snakes as if they were part of her body and thinks

the whole thing is settled, but something new comes up from below.

The pair of opposites that were known to her were almost horizontal, they were like parts of the body, but then something comes out of the soil.

And if there is fear of attack from below, we must assume that something might happen from above, a new pair of opposites but of a very different nature from the horizontal pair.

Dr. Baynes: It is the irrational pair of opposites rather than the rational pair.

Dr.Jung:Yes, ifwe assume that the horizontal opposites would be rational.

Her unconscious is now at rest; she has been living in her unconscious for a long time; she has reconciled the pairs of opposites there.

But there still remains the conflict between her consciousness and her unconscious.

Prof Eaton: Now comes the urge, why consciousness at all? Why any sun or any light at all? Why not just unconsciousness? Something like that?

Dr. Jung: Yes, but how would you characterize these opposites that have settled here?

Prof Eaton: She wants to remain unconscious, she wants to be in peace.

Dr. Jung: But that is not in her unconscious, she seems to be quite conscious of it.

Prof Demos: The new set of opposites might perhaps furnish the new problem, the principle of peace and the principle of change requiring a reconciliation.

Dr. Jung: Well, the idea of the reconciliation of opposites would convey the idea of a final settlement between, say, moral values, or between good and evil.

That would cover it more or less.

Dr. Shaw: Is it the transcendent function when these two opposites come together?

Dr. Jung: The function that unites, that results from the union and produces the union, is the transcendent function, but this new thing that happens is a fact of which she is not aware.

As long as she was in the conflict of the opposites-for that is chiefly a matter of moral opposition-she was not aware of that snake that comes from below.

In the moment when one settles this conflict between the yea and nay, or good and evil, one has the feeling, now one can rest, now one is rid of that eternal trouble which always blocked the way.

And then instantly comes up the tendency to move, a power from behind or from below.

You see if the pairs of opposites don't exist any longer, if they are in beautiful companionship and harmony, one assumes: well, step out into life and be yourself.

But then up comes a new conflict, the conflict between the past and the future, what has been and what is to be.

It is really a conflict now in time.

Before it was in the momentary situation due to moral convictions and such things, but as soon as that is settled one will naturally move forward, because a door has been opened.

It means a tremendous release of energy when one can bring those opposites together, therefore all the more one will move.

And then comes the new conflict, of which one has not thought before, between the future and all the things that are past in one, represented by the snake.

The snake might be a symbol for the psychical tail of man reaching down into history.

I once used that as an example: I said if we could represent man in a world of four dimensions, he would be something like a sixty- or seventy-year-long worm, because his lifetime would be an extension, a continuity like the snake's tail; when one moves forward, one instantly constellates the tail.

So whenever humanity has tried to take a step forward, up came the snake's tail in the form of a tremendous inner revolt, a panic, for instance, because the future was new.

The reason why primitives are so hellishly afraid of anything new is because it contains unknown powers, indefinite dangers. Of course we think we like new ideas but it is not true.

Everybody is afraid, nobody likes new ideas; they always throw people into a panic, and where there is panic, there is bloodshed.

So the snake is really a new danger, it is the embodiment of the past of man that begins to stir. Carl Jung, Visions Seminar, Page 255-272

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=YM97KR2G9T4396Z99YRP&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=f13c20bf-c672-4b45-b68a-b950c2b

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Carl Jung: We can never abandon self, or else we will abandon our work of redemption. (2021-09-11 04:20)

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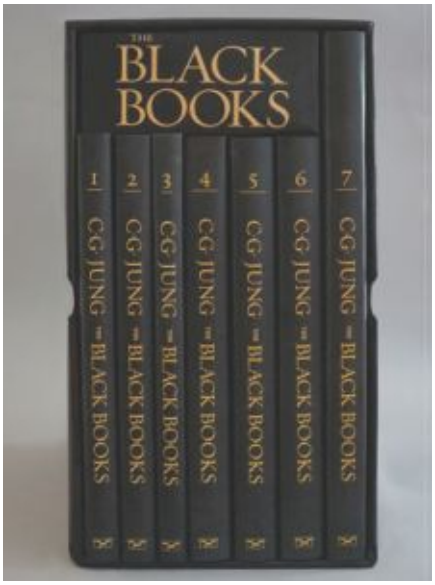

[1]Black Books

It lies in giving. One should give what one can relinquish or the abundance that makes one suffer.

Otherwise one gives according to the principle of the do ut des.

The joy I have intentionally given to the other obliges the other to provide a gift in return.

Your own overflowing joy never obliges the other.

High barriers would still need to be erected between men, less to protect them against mutual burdens than against mutual virtues.

The Christian morality of our time goes on producing mutual enchantment.

But sin resides in that.

If I accept self-forgetting virtue, I make myself the selfish tyrant of the other, and I am thus also forced to surrender myself again in order to make another my master, which always leaves me with a bad impression and is not to the other's advantage.

Admittedly, this interplay underpins the state, but the soul of the individual becomes damaged since man thus learns always to live from the other instead of from himself.

We can enjoy the fruits of a tree without cutting it down.

If one is capable, one should not surrender oneself, as that induces, indeed even forces, the other to do likewise.

Not that it would be a beautiful or a pleasant thing to live with one's self, but it serves the redemption of the self.

He who falls away from himself has not abandoned himself.

He has simply freed himself. He has lost out, he suffers it, but at the same time through this loss he has brought about less damage to the other than through self-forgetting virtue.

Because his self-loss entails no obligation to the other, but only something contagious.

This occurrence belongs to the natural events in human life.

Normally a better knowledge of the self follows from it.

Self-forgetting virtue is an unnatural alienation from one's own essence, which is thus deprived of redemption. 205 Bili It is a sin to deliberately alienate the other from his self by means of** one's own virtuousness.

This sin rebounds on us.

It is submission enough, amply enough, if we subjugate ourselves to our self.

The work of redemption is always first to be done on ourselves.

This work cannot be done without love for ourselves.

Selfless love is a sin, because it is not true.

We can never abandon self, or else we will abandon our work of redemption.

But we also should not use the other for our own alleged redemption.

The other is no ladder for our feet. Carl Jung, The Black Books, Vol. V, Page 236-239

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=38AYFL6G2IPJV&dchild=1&keywords=jung+black+books&qid=1607862136&sprefix=j

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Carl Jung: I therefore distinguish between the I and the self, (2021-09-11 04:31)

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[1]Black Books

In 1921, Jung wrote concerning the self:

"But inasmuch as the I is only the centre of my field of consciousness, it is not identical with the totality of my psyche, being merely one complex among other complexes. I therefore distinguish between the I and the self, since the I is only the subject of my consciousness, while the self is the subject of my total psyche, which also includes the unconscious" (Psychological Types, CW 6, § 706).

In 1928, Jung described the process of individuation as "self-becoming" and "self-realization" (The Relations Between the I and the Unconscious, CW 7, § 266). Jung defined the self as the archetype of order and noted that representations of the self were indistinguishable from God-images (chapter 4 , "The self," Alon, CW 9, pt. 2).

In 1944 he noted that he chose the term because this concept was "on the one hand definite enough to convey the sum of human wholeness and on the other hand indefinite enough to express the indescribable and indeterminate nature of this ·wholeness . ... in scientific usage the ’self’ refers neither to Christ nor to the Buddha but to the totality of the figures that are its equivalent, and each of these figures is a Symbol of the self" (Psychology and Alchemy }’, CW 12, § 20) .

The Black Books, Vol. V, Page 239-240, fn 212

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=38AYFL6G2IPJV&dchild=1&keywords=jung+black+books&qid=1607862136&sprefix=j

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She [Toni Wolff] is and remains always the emissary of the Great Mother. (2021-09-11 04:52)

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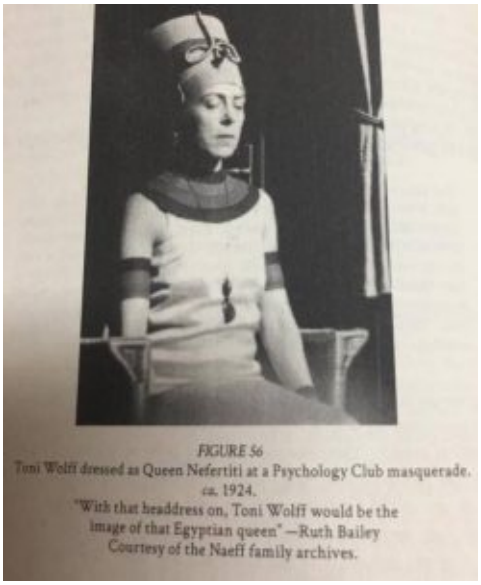

FIGURE 56
Toni Wolff dressed as Queen Nefertiti at a Psychology Club masquerade. *ca.* 1924.
"With that headdress on, Toni Wolff would be the image of that Egyptian queen" —Ruth Bailey
Courtesy of the Naeff family archives.

[1]Black Books

1. I. 22.163

[I]. Your advice was good and gave me good sleep.

Now I come to you to lay before you the thing that presently and always is the hardest for me.

Perhaps you have some good advice. I know that T. [Toni Wolff] is quite valuable to me, but also quite worthless.

I would like to come to some clarity, without doing her an injustice and also avoiding above all doing something too drastic and incorrect.

Speak to me and help me, as you have already helped me. Speak to me!

Soul. I can't do everything for you, but a little. You yourself have to do a lot, since the matter is difficult beyond measure.

Nothing of the value should be lost. She [Toni Wolff] is and remains always the emissary of the Great Mother.

She herself is unwilling, unfree and subjected, forced against her own will, suffering under the burden of her role as emissary.

That’s not to be forgotten. You will also not forget this.

But on the other hand she is a human being full of flaws that can hardly be eliminated, either wholly or in part.

She must be borne, but no merit should be reaped from her burden. In clear moments she sees this herself.

Your conduct today was correct. She should not be a burden on your human freedom, but a lightener of your load.

Unfortunately she isn’t always so.

(I]. Listen, you say things that I’m really already aware of. Reach deeper, where I can’t see.

S. What depths you send me to! So far from the sweet life of day, that I love so much through you.

I’d like to always have you in the sun. That pleases me the most. Why in this other-worldly darkness?

(I]. You belong there, your purpose and task lie there, not in the day, where you make things so spellbinding for me.

So dive down into the darkness and tell me what you see. I must for once get to grips with this problem.

S. I can’t make out a thing, it’s raven-black night down there.

(I]. Strain your sight, and look!

S. How should I see? There is no light for me.

(I]. Take blood, take fire, but look.

S. I can’t.

(I]. You should be able to. Why this resistance? Are you interested in this problem? And do you see nothing because you don’t want to?

S. That’s not it. It’s so difficult.

(I]. Don’t be weak. I, too, must not be.

S. So listen! It’s dreadfully dark, almost impossible to grasp, so hieroglyphic: Wigalda, wigamma, widrofit fialtomari fandragypti remasse.

(I]. What does this mean?

S. I don’t know, probably runes of the Great Mother.

(I]. Who can parse them for us?

S. That involves magic, impure magic.

(I]. Do you know it?

S. Yes and no.

(I]. Tell me, are you sure you are not interested and don’t want to understand but conceal?

S. No, this message of the Great Mother hovers over the darkness, an answer to your question.

(I]. What use to me is an answer I can’t understand?

S. To read them means to solve them.

(I]. Advise me, what is to be done?

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She herself is unwilling, unfree and subjected, forced against her own will, suffering under the burden of her role as emissary.

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S. Look at the words, perhaps they speak.

[I]. My wits fail me. Speak.

S. So: wigalda: how** that? wigamma: how you? widrofit: how may I? fialtomari: to make the sublime husband fandragypt: pheasant of the Egyptiansremasse:remain.

[I]. What does this mean?

S. How can you make yourself the spouse of the noble pheasant bird of the Egyptians, which must remain as she is.

The Great Mother doesn't want you to think of her [Toni Wolff] as an ordinary woman and therefore you should also never expect from her what you would expect from a woman.

She herself doesn't know that and thinks that she is able to be a woman. A human error. Your suffering and troubles stem from this.

You must fight for your human right. The Great Mother is not powerful everywhere and always, but at times which are not to be neglected.

For she is without power at other times. Rough treatment is no evil to her [Toni Wolff].She deserves it for her human errors.

She should submit herself to your justice. The Black Books, Vol. VII, Page 208-210

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=18AGGXUDCG99P&dchild=1&keywords=jung+black+books&qid=1610187044&sprefix=j

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Marion Woodman Quotations - With Citations (2021-09-12 03:30)

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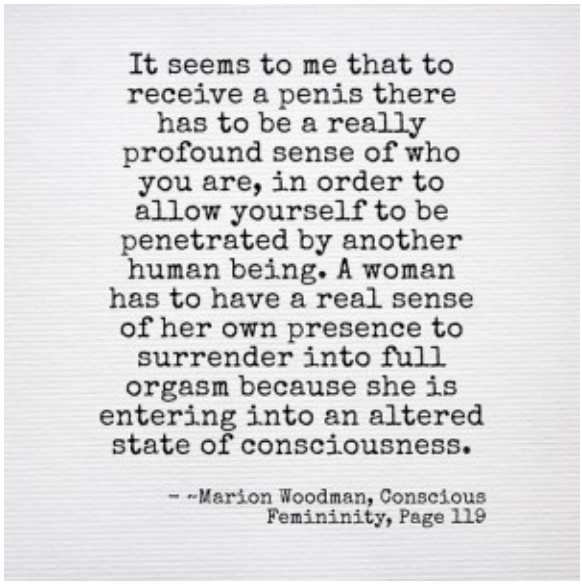
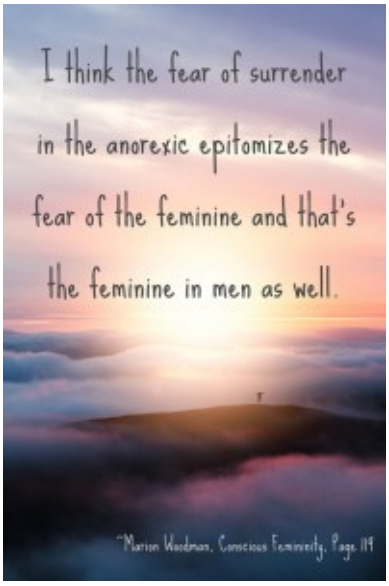
Note: This is a work in progress and will be updated regularly going forward.


It seems to me that to receive a penis there has to be a really profound sense of who you are, in order to allow yourself to be penetrated by another human being. A woman has to have a real sense of her own presence to surrender into full orgasm because she is entering into an altered state of consciousness.
~Marion Woodman, Conscious Femininity, Page 119

001 It seems to me that to receive a penis there has to be a really profound sense of who you are, in order to allow yourself to be penetrated by another human being. A woman has to have a real sense of her own presence to surrender into full orgasm because she is entering into an altered state of consciousness. Marion Woodman, Conscious Femininity, Page 119


I think the fear of surrender
in the anorexic epitomizes the
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~Marion Woodman, Conscious Femininity, Page 119

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That's real love-making, where you
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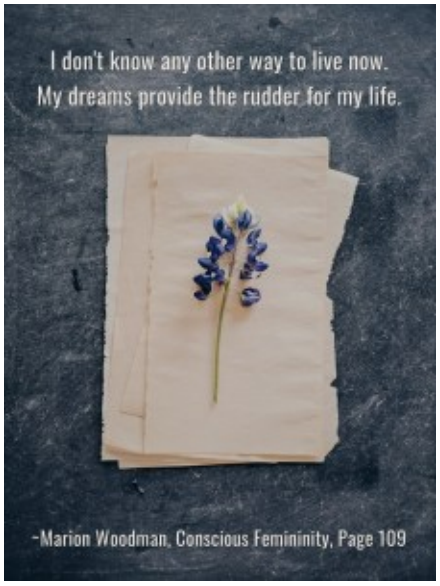
I don't know any other way to live now.
My dreams provide the rudder for my life.
~Marion Woodman, Conscious Femininity, Page 109

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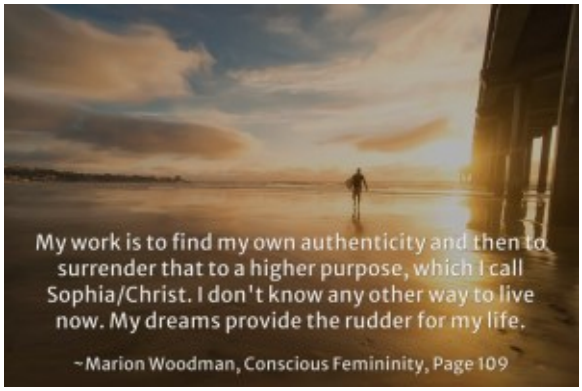
My work is to find my own authenticity and then to surrender that to a higher purpose, which I call Sophia/Christ. I don't know any other way to live now. My dreams provide the rudder for my life.
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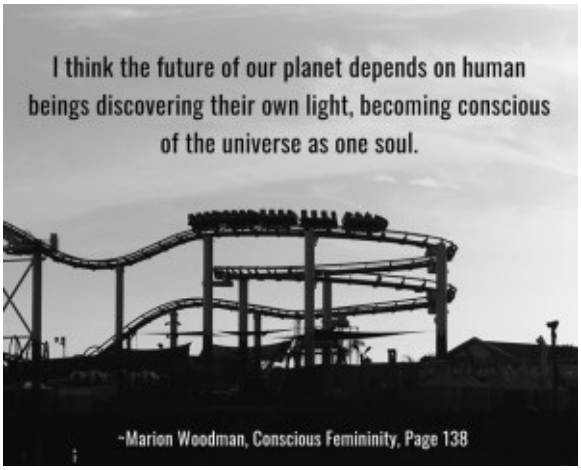
I think the future of our planet depends on human beings discovering their own light, becoming conscious of the universe as one soul.
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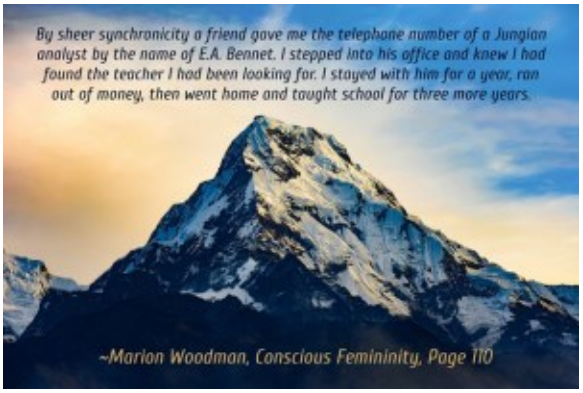
By sheer synchronicity a friend gave me the telephone number of a Jungian analyst by the name of E.A. Bennet. I stepped into his office and knew I had found the teacher I had been looking for. I stayed with him for a year, ran out of money, then went home and taught school for three more years.
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The real change came in my own hotel room during a severe sickness with high fever. I had lost consciousness. When I came to, my body was on the floor and my soul was on the ceiling.
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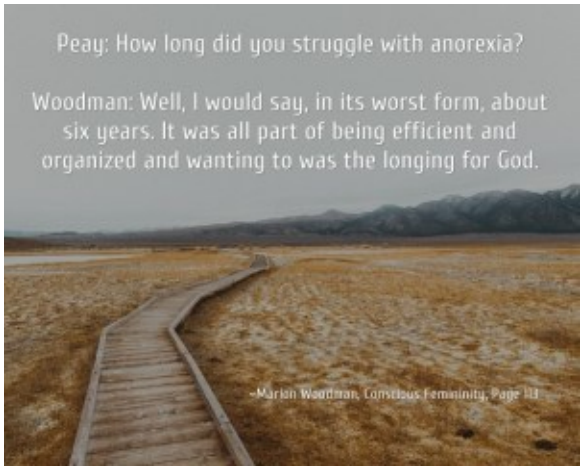
Peay: How long did you struggle with anorexia?
Woodman: Well, I would say, in its worst form, about six years. It was all part of being efficient and organized and wanting to was the longing for God.
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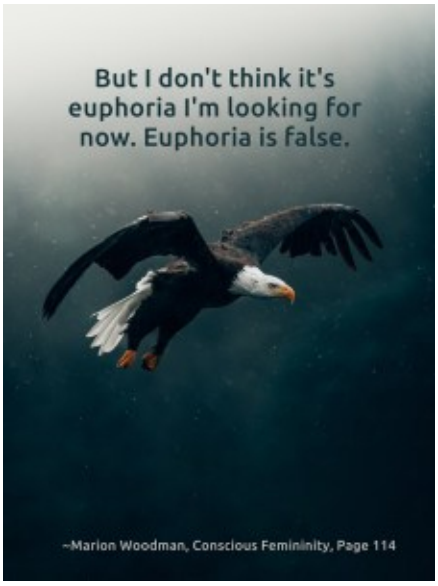
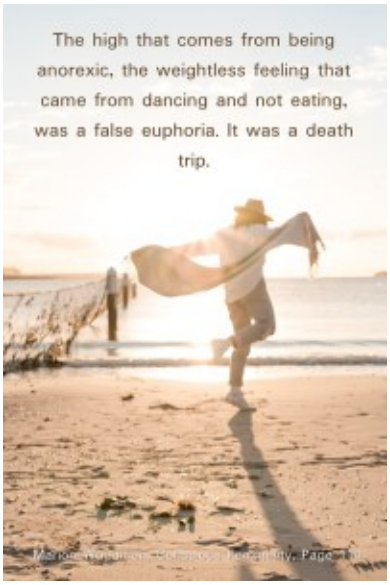


010 But I don’t think it’s euphoria I’m looking for now. Euphoria is false. Marion Woodman, Conscious Femininity, Page 114


The high that comes from being anorexic, the weightless feeling that came from dancing and not eating, was a false euphoria. It was a death trip.

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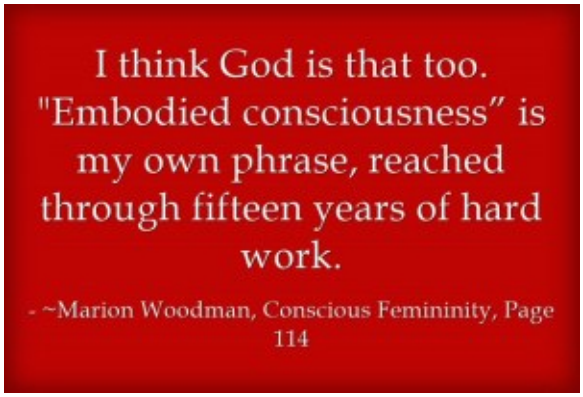
I think God is that too.
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- ~Marion Woodman, Conscious Femininity, Page 114

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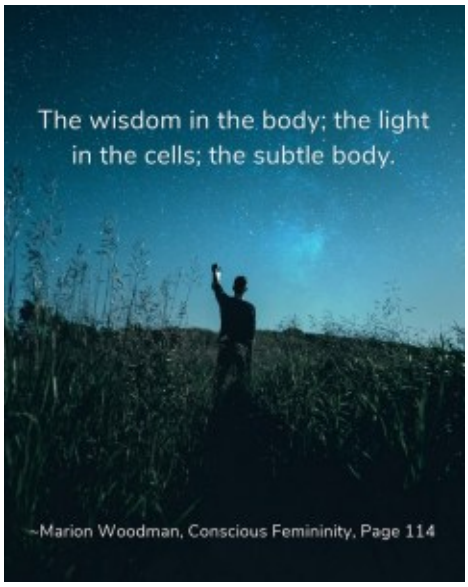
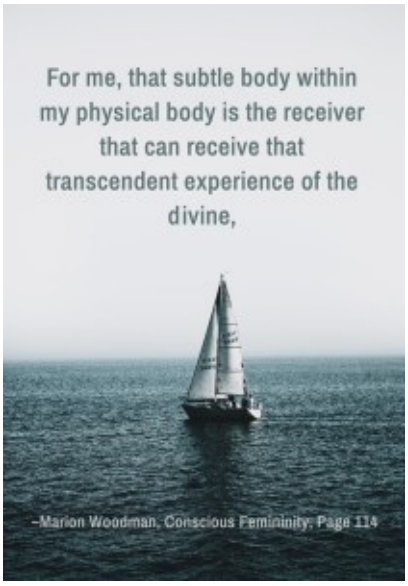
013 I had to come to God the other way around. I had to go through the body to find the Goddess. To me the feminine side of God is consciousness in matter. Marion Woodman, Conscious Femininity, Page 114



014 The wisdom in the body; the light in the cells; the subtle body. Marion Woodman, Conscious Femininity, Page 114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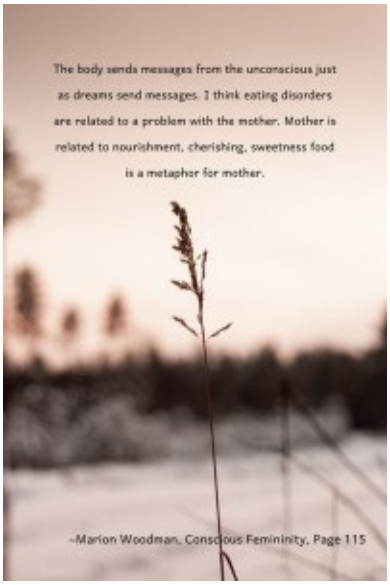
The body sends messages from the unconscious just as dreams send messages. I think eating disorders are related to a problem with the mother. Mother is related to nourishment, cherishing, sweetness food is a metaphor for mother.
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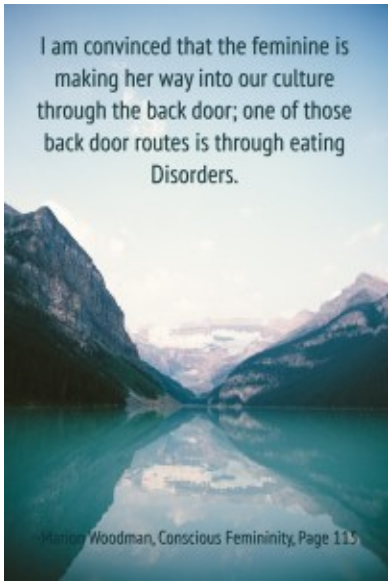
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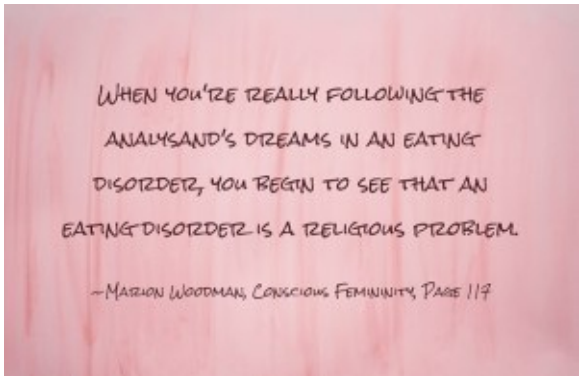
When you're really following the analysand's dreams in an eating disorder, you begin to see that an eating disorder is a religious problem.
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The feminine isn't interested in being at the top: she's dedicated to life in the moment, she takes time to look at trees and flowers; she takes time to build depth relationships, takes time to be carried by that other force that trusts that there's inherent meaning to this life.
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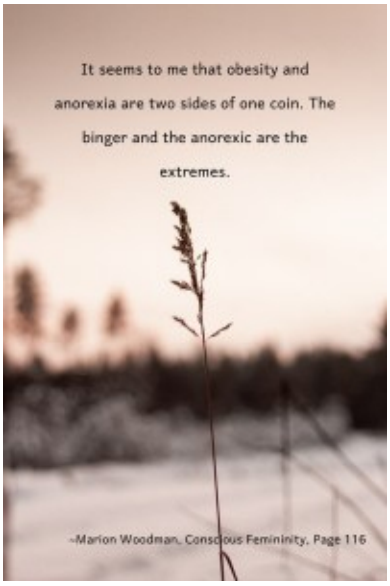
019 The feminine isn’t interested in being at the top: she’s dedicated to life in the moment, she takes time to look at trees and flowers; she takes time to build depth relationships, takes time to be carried by that other force that trusts that there’s inherent meaning to this life. Marion Woodman, Conscious Femininity, Page 116


It seems to me that obesity and anorexia are two sides of one coin. The binger and the anorexic are the extremes.
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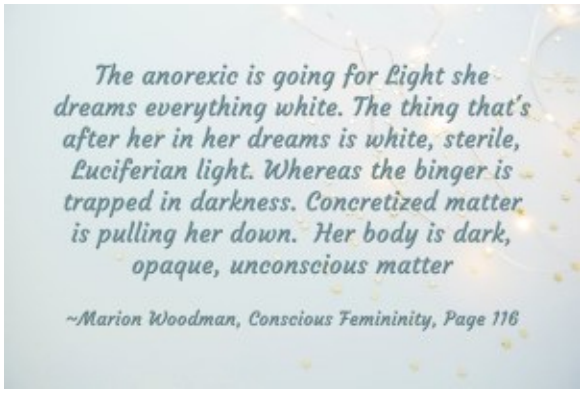
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022 Whatever the culture wants, they [Anorexics] will be sweet and complacent and all the time hate themselves for not being who they are. They are often raging inside. The anger has concretized on the body. The fat body is the rebel against the thin, collective ideal. Marion Woodman, Conscious Femininity, Page 116

The anorexic, however, is into spirit.
The hardest thing in dealing with anorexics is that once they start to eat they don't experience that spiritual intensity so vibrantly
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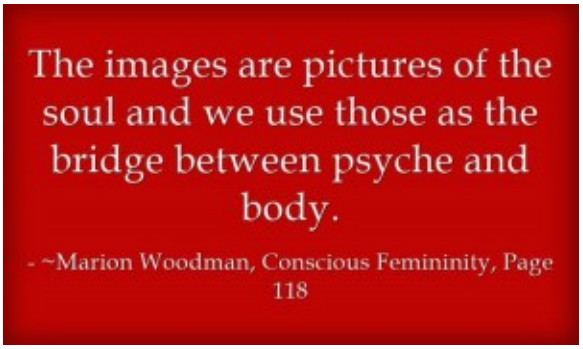
The images are pictures of the soul and we use those as the bridge between psyche and body.
- ~Marion Woodman, Conscious Femininity, Page 118

024 The images are pictures of the soul and we use those as the bridge between psyche and body. Marion Woodman, Conscious Femininity, Page 118

The body gives us metaphorical images and messages from the unconscious in the same way dreams do, we just haven't been taught to interpret those messages.
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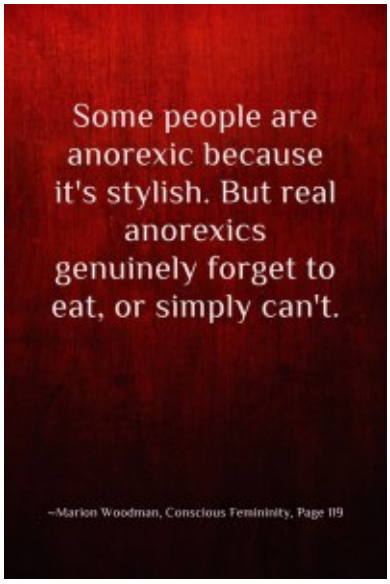
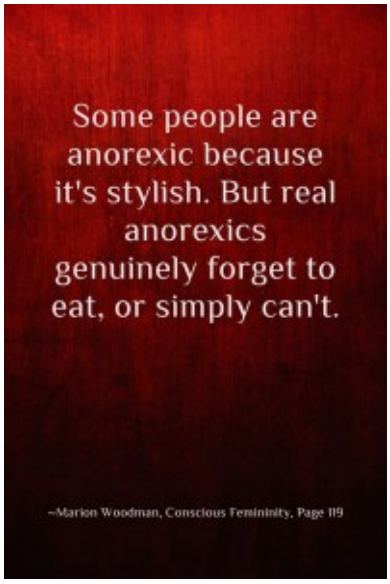

Some people are anorexic because it's stylish. But real anorexics genuinely forget to eat, or simply can't.
~Marion Woodman, Conscious Femininity, Page 119

026 The point is we are flesh and blood and often we don’t experience the reality of a psychic image until we feel it in our body. Marion Woodman, Conscious Femininity, Page 118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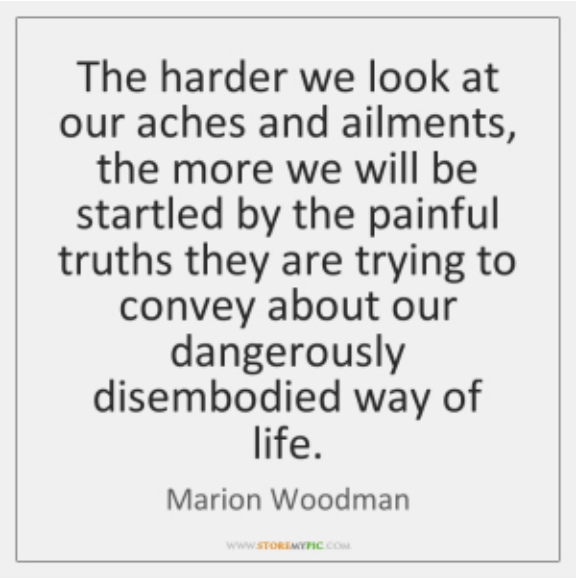
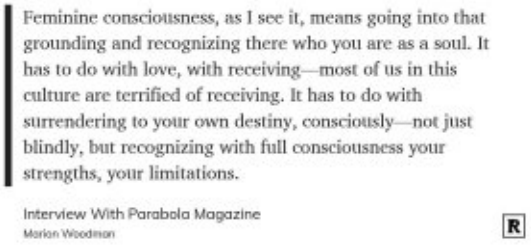

The harder we look at our aches and ailments, the more we will be startled by the painful truths they are trying to convey about our dangerously disembodied way of life.
Marion Woodman

028 Artist Martha Graham once said, "The body does not lie."

America's foremost dancer/choreographer, after more than ninety years of movement, knows about the rich expressions of the body.

But so should we.

In fact, the harder we look at our aches and ailments, the more we will be startled by the painful truths they are trying to convey. Marion Woodman, Addiction to Perfection, Page 13


Feminine consciousness, as I see it, means going into that grounding and recognizing there who you are as a soul. It has to do with love, with receiving—most of us in this culture are terrified of receiving. It has to do with surrendering to your own destiny, consciously—not just blindly, but recognizing with full consciousness your strengths, your limitations.
Interview With Parabola Magazine
Marion Woodman
R

029 Feminine consciousness rises out of the mother, and you have to be grounded in that, because without it you'd just be blown away by spirit.

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It has to do with surrendering to your own destiny, consciously—not just blindly, but recognizing with full consciousness your strengths, your limitations.

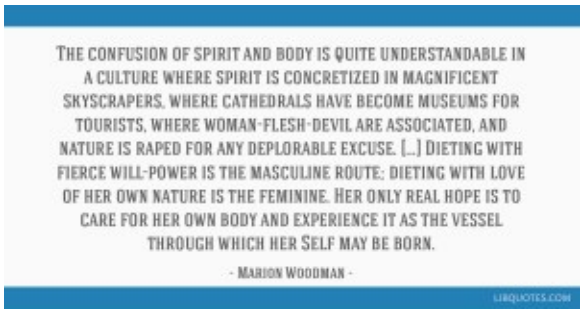
It gets into a much broader area, because a man's body is also feminine—all

matter is feminine.

We are talking about a masculine principle and a feminine principle—we are not talking about gender. Men are even farther out of their bodies than women, it seems to me.

I've seen men in body workshops where a relaxation exercise is being tried, and the men's bodies are so often terribly rigid— to the point where they cannot lie flat on the floor, the muscles are just chronically locked—trying to be good little boys.

They can't let the muscles relax. If you think of matter as an aspect of the feminine principle another dimension is revealed. Marion Woodman, Worshipping Illusions, Parabola Magazine, Summer 1987


THE CONFUSION OF SPIRIT AND BODY IS QUITE UNDERSTANDABLE IN A CULTURE WHERE SPIRIT IS CONCRETIZED IN MAGNIFICENT SKYSCRAPERS, WHERE CATHEDRALS HAVE BECOME MUSEUMS FOR TOURISTS, WHERE WOMAN-FLESH-DEVIL ARE ASSOCIATED, AND NATURE IS RAPED FOR ANY DEPLORABLE EXCUSE. [...] DIETING WITH FIERCE WILL-POWER IS THE MASCULINE ROUTE; DIETING WITH LOVE OF HER OWN NATURE IS THE FEMININE. HER ONLY REAL HOPE IS TO CARE FOR HER OWN BODY AND EXPERIENCE IT AS THE VESSEL THROUGH WHICH HER SELF MAY BE BORN.
- MARION WOODMAN -

030 This confusion of spirit and body is quite understandable in a culture where spirit is concretized in magnificent skyscrapers, where cathedrals have become museums for tourists, where woman-flesh-devil are associated, and nature is raped for any deplorable excuse.

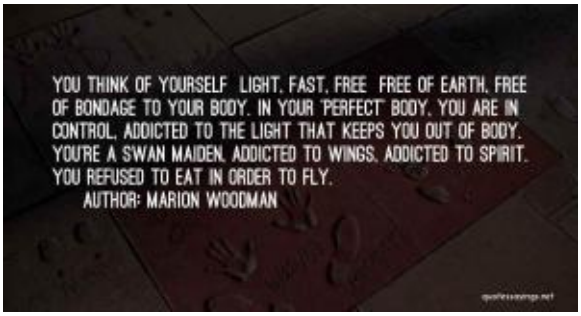
It is even more understandable if we think of the child growing up in suburbia, seeing her father only on weekends, when he brings the treats, while the week is spent with the disciplinarian mother.

It also follows that, in this unconscious confusion of masculinity and femininity, the young girl would see in her unrelated, bloated body, the dark side of a god who had turned against her.

The more she fights him, the more she is consumed by him, and the greater her fear of annihilation.

Dieting with fierce will-power is the masculine route; dieting with love of her own nature is the feminine.

Her only real hope is to care for her own body and experience it as the vessel through which her Self may be born. Marion Woodman, The Owl was a Baker's Daughter, Page 100


YOU THINK OF YOURSELF LIGHT, FAST, FREE FREE OF EARTH, FREE
OF BONDAGE TO YOUR BODY. IN YOUR 'PERFECT' BODY, YOU ARE IN
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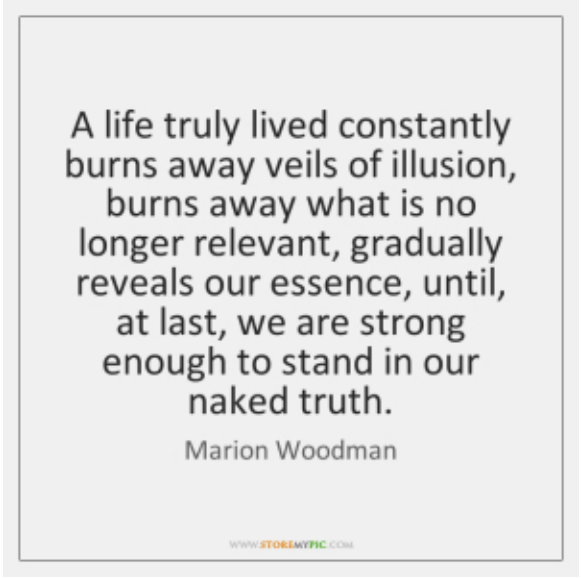
YOU'RE A SWAN MAIDEN, ADDICTED TO WINGS, ADDICTED TO SPIRIT.
YOU REFUSED TO EAT IN ORDER TO FLY.
AUTHOR: MARION WOODMAN

031 In your 'perfect' body, you are in control, addicted to the light that keeps you out of body. You're a swan maiden, addicted to wings, addicted to spirit. You refused to eat in order to fly. Marion Woodman, Bone: Dying Unto Life, Page needed


A life truly lived constantly burns away veils of illusion, burns away what is no longer relevant, gradually reveals our essence, until, at last, we are strong enough to stand in our naked truth.
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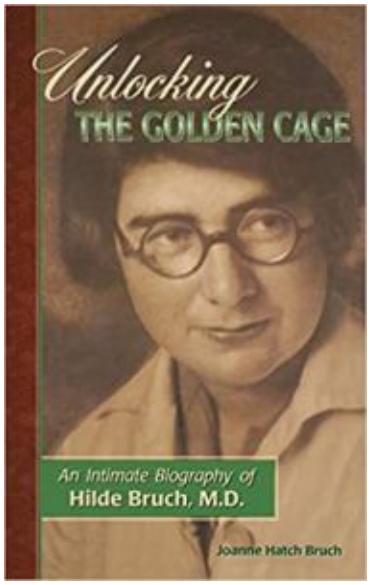


033 In The Golden Cage, Hilde Bruch emphasizes that among the members of the anorexic girl's family there is usually a "clinging attachment and a peculiarly intense sharing of ideas and feelings," but the child is not "acknowledged as an individual in her own right."

The healing of ourselves as healers has to take place first. Bringing ourselves to wholeness, we become more sensitive to other people. In the change of consciousness that happens within us, we bring about change of consciousness in those around us and in the planet itself.
Marion Woodman
PICTUREQUOTES.com

034 Noting that people's dreams are increasingly tormented by images of prison camps and vigilantes and armed strangers breaking into the home, Woodman points out that individual freedom, and the responsibilities that go with it, are in danger of degenerating into sheer fantasy.

And for her, any fantasy whether of freedom or of a happy Marriage is an addiction.

For her, an addiction is anything we do to avoid hearing the messages that

body and soul are trying to send us whether drugging ourselves into oblivion, drinking ourselves into a stupor, stuffing ourselves into obesity, starving ourselves into scarecrows or running smack into a heart attack in a mad chase after the next real estate flip. Hans Werner, Conscious Femininity, Page 91-92

035 Recognizing the difference between power and love is difficult if we were raised in a home where power was disguised as love. Marion Woodman, Coming Home to Myself: Reflections for Nurturing a Woman's Body & Soul, (Page number needed)

036 Tarrytown: So our bodies are like abandoned children?

Woodman: Exactly.

This abandonment may even go back before birth to time spent in the uterus.

One often finds that children whom the mother attempted to abort are traumatized by the fear that they are going to be annihilated.

But this abortion can also be figurative.

A parent can "love" a child, but the love may be conditional.

A mother who is trying to mold a child into a work of art cannot accept the instinctual side of the child the living organic "puking and peeing" side because she cannot accept her own body.

So the child is separated from its body as well.

Tarrytown: How do people deal with this rejection?

Woodman: Food symbolizes Mother.

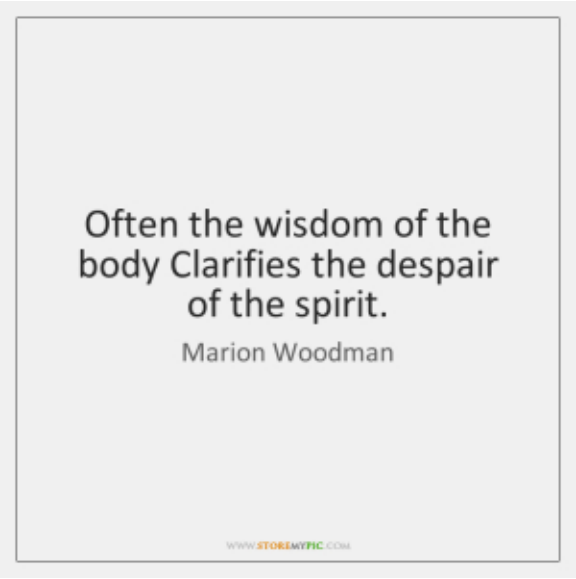
The bulimic wants Mother so desperately she just gorges her down.

But the minute she's in her stomach, she can't assimilate her, so she vomits.

The anorexic refuses and rejects Mother until she wastes away from her lack of inner nourishment.

The body is like an elaborate metaphor.

One may be able to taste and not swallow, like the anorexic, or to swallow and not integrate like the bulimic or the obese. Marion Woodman, Conscious Femininity, Page 15



037 If, for example, a woman is genuinely in her body so that spirit and matter are one, she cannot separate her sexuality from her love. Sexual union with a man she does not love is self-betrayal, and therefore rape.

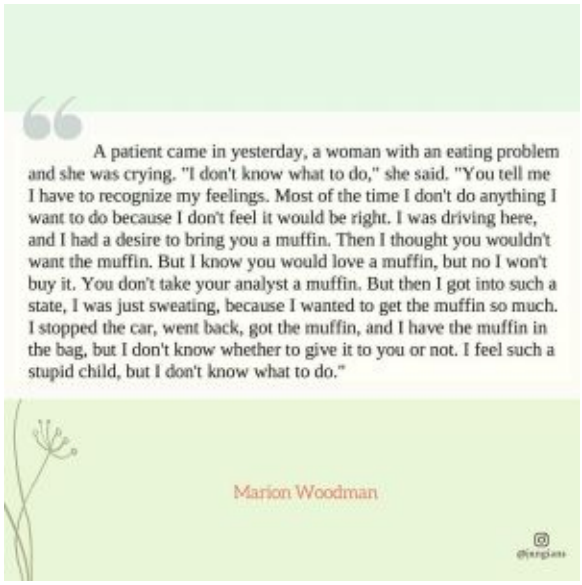
Individuals who have become conscious of certain laws within themselves, laws about food, alcohol, tobacco, etc., laws that become more refined as consciousness develops, discover that persisting in the old ways leads to physical illness in which the illness mirrors the psychological problem.

This body/spirit relationship is another example of the sword exactly fitting the wound.

Often the wisdom of the body clarifies the despair of the spirit.

Breaking the stone does not give us licence to do as we please.

Rather it opens us to our own inner laws and the fulfillment of our own destiny. Marion Woodman, Addiction to Perfection, Page 187


A patient came in yesterday, a woman with an eating problem and she was crying. "I don't know what to do," she said. "You tell me I have to recognize my feelings. Most of the time I don't do anything I want to do because I don't feel it would be right. I was driving here, and I had a desire to bring you a muffin. Then I thought you wouldn't want the muffin. But I know you would love a muffin, but no I won't buy it. You don't take your analyst a muffin. But then I got into such a state, I was just sweating, because I wanted to get the muffin so much. I stopped the car, went back, got the muffin, and I have the muffin in the bag, but I don't know whether to give it to you or not. I feel such a stupid child, but I don't know what to do."
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I feel such a stupid child, but I don’t know what to do." Marion Woodman, Conscious Femininity, Page 48

Moreover, perfectionist standards do not allow for failure. They do not even allow for life, and certainly not death.
Marion Woodman

039 The modern woman is realizing that her psyche has been raped as her mother's before her was raped.

If she is conscious, she does not blame her parents, nor the men in her personal and professional life.

She recognizes that both sexes are in the crisis together and she has to accept her own share of responsibility.

Having carried the perfectionist standards of parents, teachers and society in general, her own world of inner uniqueness has been violated to the point where she fears even to look into the mirror, lest she won't be there.

Her husband, brothers and sons are in an equally precarious position.

Moreover, perfectionist standards do not allow for failure.

They do not even allow for life, and certainly not for death.

Because life cannot be accepted and lived with the loving forgiveness of self and loved ones, death is perceived as the ultimate rape.

Death perceived in that way precludes any possibility of vindication or resurrection. Marion Woodman, Addicted to Perfection, Page 152

There is no sense talking about "being true to yourself" until you are sure what voice you are being true to. It takes hard work to differentiate the voices of the unconscious.
Marion Woodman
@jungians
jung.store/

040 Smith: Is it the process itself you're trusting?

Woodman: Yes.

I believe the psyche will try to heal itself if we give it a chance.

It's that golden ball I talked about earlier, the god and goddess within that push us beyond our old boundaries.

We have to cooperate, of course.

We have to cooperate, of course.

We can't sit back and wait for it to happen because most of us are so crippled by old tapes, voices of parental complexes, that the minute our ego falters the old harangue starts, and within minutes the ego can collapse into unconsciousness.

There is no sense talking about "being true to myself" until you are sure what voice you are being true to.

It takes hard work to differentiate the voices in the unconscious.

I spend at least an hour every day writing in my journal, separating out what is real from what is unreal, what stays, what goes.

In the crises most of us are in, there is no time to waste in false clutter.

We are challenged to break the old boundaries and leap beyond anything we ever imagined. Marion Woodman, Conscious Femininity, Page 101

041 I have a deep respect for both Alcoholics Anonymous and Overeaters Anonymous and I encourage my analysands to join those groups, because understanding from others can be tremendously liberating.

But the fact remains that if we are to find our own inner truth, we have to go into our darkness alone and stay with our inner process until we find our own healing archetypal pattern.

Once that relationship is established, we are on our individual path whether we are with a group or not.

It takes great courage to break with one's past history and stand alone. Marion Woodman, Addiction to Perfection, Page 28

Who is the spirit of the East? **(2021-09-12 03:31)**

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[1]Black Books

30 XII. 2I.

[I] . What’s going on, what sort of dreams are these that rob me of sleep, what is the fear that grips me overwhelmingly?

Perhaps I should not speak to you, my soul, but I find no other way. Speak to me and explain. Do you see something that I don’t see?

S. I see much that you don’t see- trees that grow out above abysses, circling eagles that hover over immeasurable depths.

A spirit that came from the East, spreading a whiff of death, he wanted to shroud you in darkness,

I resisted him and chased him north to the fire pole, for transformation.

[I]. Who is the spirit of the East?

S. He is a devil of a particular nature, a gloomy devil, a resigned devil, one who is saturated by all the over-ripeness of the East.

How should I describe him? Do you know what I mean? No?

He is full of the over-ripeness of the East, too old, too fat, too sad, quiet, like oil on water.

[I]. I don’t understand what you mean. I can discover nothing like that in myself.

Speak more clearly, seize it, my soul. I must have help, since the fear is stifling. Come to grips with it. I must have clarity.

S. This isn’t easy. You haven’t asked me for quite a while. Do you want to fulfill my conditions?

[I]. What conditions? You have conditions?

S. Naturally, I have conditions. Do you think that I make do with nothing?

I must have some of your blood, otherwise I will secretly drain you. You understand?

[I]. Do I understand? This time I understand you completely, since I feel the exhaustion. So take my blood, but speak and make things clear.

S. Yes, your blood tastes good. How much can I have? I’d like a lot. But listen: the cuckoo always lays his egg in foreign nests.

[I] . What does that mean? What dark word of foreboding are you uttering?

S. Foreboding, indeed. I have hunches. The cuckoo must do this, otherwise he can’t propagate.

[I]. Don’t make silly jokes. I want an answer.

S. You are the cuckoo. The foreign nest is what another has made for himself, and what you should acquire.

[I]. Isn’t it stolen?

S. Stolen or not, the only question is life's necessity. Will you become clever from it? No?

Then pay attention: there are people in your circles who have something to offer. Have you noticed them? No? Then open your eyes.

They do not want to suckle, but to give to you.

[I]. What are you pointing to?

I. I. 22.

S. I'm pointing to women.

[I]. What do you mean?

S. I mean that in this respect your notions are false.

[I]. How so?

S. You think that they want to take something from you. But they want to give to you.

[I]. I've had my experiences, as you know.

S. That counts for nothing. One can also have others. Besides, we are speaking of something deeper.

[I]. Why do you digress?

S. Because I think that this point has been settled. Or don't you think so?

[I]. In that regard I don't feel anything special. So speak of the depths, your visions.

I must have more clarity about what's going on. Everything is so dark. What does the darkness of the beyond hide? Tell me!

S. Three deer fled from the forest and the most beautiful hunter could not catch them. He hunted with hounds and horses and bright spears and yet they escaped him.

They jumped into the river and swam through it and the dogs lost their trail. The deer Goddess had rescued them-yes, Artemis.

Isn't she beautiful and chaste? Do you know her? And do you know him? Why do you want to hunt on Sundays?

Why do you want to catch and kill the beautiful animals? That's why her bear attacked you.

That’s why you had to sacrifice to the beautiful moon Goddess, you fool.

[I]. I see now and humble myself

S. Yes, there are benevolent Gods and what loves lives in darkness. You felt this. Whoever doesn’t feel this is contemptible.

[I]. But what has previously hindered my sleep? What did you see?

S. Three serpents that lie on a rock, coiled in a knot. A sword has hacked them.

A strong one-armed man wields the sword. His eyes flicker in chaotic passion.

It was probably a follower and pupil of Dionysus, who had lost one arm. Where did he lose it?

He chopped it off because it seemed foul and inadequate, yes, he himself hacked off his right arm in a frenzy.

He no longer wanted to act, but simply to be driven. One also needs to be able to be driven. Why couldn’t he let the serpents sleep?

Who told him to set his dog on the devil’s dangerous hound that wanted to leave him?

His wild and untamed drive, which he called a sense of duty, had whispered the wrong thing to him.

He wanted to be alone, to rule alone, intoxicated in solitude far from Gods and men, a castrato of his God.

Why do you despise the loving darkness of the feminine, the cooling night? The whisper among the trees, my dark, healing speech?

Why did you not speak to me?

[I] . Let me feel that you can help me.

Give me the holy sleep, the grace-filled embrace so that mother night accepts me into her womb. I will revere the feminine.

But grant me sleep, so that I can see you can really help me.

S. Only if you fulfill my conditions.

[I]. Name them.

S. You should always inquire after them from me. You should come to me and ask. That is the first condition.

The second is that you should refrain from all useless chatter, and observe moderation in all respects. And discard your contempt for women.

A great healing force is given to woman. Use it.

[I]. I promise to. But something more! ttat: Didn't you see something more that shouldn't escape me?

I wouldn't want to leave you before you have given me peace, the quiet certainty that I have not overlooked something that can attack me with an unforeseen power.

S. I saw nothing that you need to fret about, nothing that you now must know.

[I] . Is that the truth?

S. For today, yes. The Black Books, Vol. VII, Page 206-208

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3H7B62GNWI65L&dchild=1&keywords=jung+black+books&qid=1610182192&sprefix=j

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Mrs. Fierz Reports on the Visions of Christiana Morgan (2021-09-12 04:15)

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[1]Visions Seminar

21 May 1931 Visions Seminar Lecture II

Today Mrs. Fierz is going to read us a resume of the former visions.

Even for those who were here, it will be useful to hear a review of the whole series because one easily loses oneself in this maze of fantasy and thought.

You will probably get a much better feeling for the organic structure of the whole process when you hear it in this form.

It will be, I assume, something like a cinematograph film where you can see the rapid development of things over which we spent so many hours.

Report

The patient whose visions we are dealing with is a woman, thirty years old, who has broken down over a conflict, inward and outward at the same time.

The outward conflict is that she cannot live the life she has been brought up to consider the right one.

And her inner conflict is that she has been using only one small part of her faculties-her conscious intellect, which is especially highly developed.

When in the beginning of analysis she finds out that Dr. Jung is not going to work miracles for her, that she has to look for help within herself, dreams begin to show her a way by pointing out her own neglected qualities.

Figures of men-we call them animus figures-symbolizing a leading spiritual faculty, show her the necessity of developing her inferior function, feeling.

And as soon as she is ready to accept this task a first hypnogogic picture puts the solution of her problem in a glimpse before her eyes.

She sees a man-again, an animus figure-carrying a peacock on his back, which means that her own spiritual

faculties will be led on by a much greater thing, by the very spirit of creation, of sunrise, of rebirth.

At the same time another picture, where she sees herself with a hole in her shoe, warns her that her old standpoint is worn out and has to be replaced by a new one.

As if her unconscious would not let her rest any more, stimulating and warning dreams

follow one another, till she has a first big dream, which shows her own problem under a collective light.

The leading animus takes her into a boat and brings her to the place at the end of the lake where the four valleys converge-that is to say, to the very center of individual life.

There he takes a lame sheep into his arms whilst she, imitating him, takes a lamb that is pregnant.

Thus the animus shows himself to be the good shepherd, the poimen-an archetypal figure, the spirit-leader of men.

That all this is an anticipation only, and that in reality the dreamer has not reached her central place yet, is expressed by the fact that something is wrong with both sheep, and they are also shivering with cold.

The sheep being a widespread Christian symbol would mean that the inherited Christian attitude of the dreamer cannot serve her any more, that she cannot solve her problems with her typical Protestant point of view.

Her mind is lame, she is pregnant with the future, but not ripe yet to carry it.

After this she has some short initial visions that anticipate the things to come-a mene-tekel written on the wall for her-understandable only in the light of subsequent events.

I will mention only one: a spear shot at the moon.

Again she is admonished by dreams, and other short visions follow.

Then she sees a flame before her face which suddenly enters her mouth, announcing that, after all this preparatory work, fire, the creative energy, is entering her-either to devour things that must be devoured, or to fill her with divine fire, with inspiration.

The next dreams all emphasize the necessity of giving up her conscious intellectual standpoint and of following the vital psychical function which moves down below-her inferior side.

Then there is a dream which, as far as the content is concerned, seems a counterpart to her first big dream of the good shepherd and the sick lambs.

It again shows the hopelessness of Christian thinking.

But this time the problem is stated in a very general form, as with the picture of a graveyard in France-the

World War-it becomes the problem of the whole Western civilization with its breakdown of religious and moral values.

But this time there is progress-a solution is hinted at: the figure of a bull gnawing at the fingers of a Christian

saint shows a new force opposite to the Christian one.

While the saint lifts himself up above the unconscious, the bull-a Mithraic symbol-is the blind, unconscious

creative force, representing spring and rebirth like the peacock, but nearer to earth-pointing to the way downward again.

Now all the preparatory work seems to be done, the woman is ready to see to let things happen to her-so now follows the first vision which has the character of a drama, a mystery play where things move and people act.

The main actor is again an animus figure, a young American Indian, who in a short fight with a ram-another spring symbol-is charged with its primitive energy and rides off for adventure on a black horse.

He comes to a lake in the middle of high mountains.

There the horse dies, the sun sets-which means that consciousness has set, so the mystery play can begin.

First there is a curious interlude, where the Indian changes into a Chinaman.

Then both Indian and Chinaman walk around the lake-an acted clarification of the woman's attitude towards Chinese philosophy which cannot serve her now. It is her own spirit that is needed.

The vision says that a white bird is flying down, but it is instantly killed by the Indian.

The woman's natural mind-the Indian-is hostile to the spirit, the bird of the Holy Ghost.

But the spirit cannot be killed, it changes into a swan on the water, indicating that in another form it dwells also in the depth which has to be explored.

So the Indian dives into the lake, and the first fruit of his investigation is a vision of his own; he sees three crosses in the sky.

This is information given by the animus to the conscious mind that Christian symbolism is still full of mana, that the Christian problem is not solved.

The next vision begins again with the white bird, but here it changes into a black hawk immediately, indicating to the woman that the white bird can be black just as well, that the spirit is above and below.

And this hawk brings her an egg he found in the earth.

The picture of this vision shows that here the woman has painted herself in a very peculiar way: in a blue cloak, without mouth and nose, like an ancient statue.

What she has painted, really, is the unconscious under its maternal aspect, the Magna Mater of ancient cults.

The egg-the germ of the future-is deposited in her own womanhood, in her womb or the stream of her blood.

In the beginning of the next vision we see a horse changing into a ram and then into a bull-symbolism for the renewal of energy.

Then the Indian comes in again and leads the bull onto a hill, where they both stand surrounded by many people in supplication.

The Indian is put into the position of a Mithraic savior, for what is expected of him is a spring miracle, a rebirth.

He then crosses a bridge with the bull and descends into a dark wood-again a symbol for the unconscious-where he drinks water at a spring.

This drinking at a magic spring has magic effect: it attracts the woman herself into the mystery play. From now on she is acting in it.

She enters veiled like an initiate, she drinks from the water too, and in this way becomes closely associated with the leading principle embodied in the Indian.

With her entrance, the play begins, a procession through the ages into the past-for the way downward can just as well be regarded as a way backwards in time-with the Indian as the leader.

Christian symbols turn up in medieval surroundings.

First, a mother offers her child to the cross, but when the Indian won’t stop, the mother in anger throws her baby at him and instantly the child is transformed into two goats which also follow the Indian.

Then a figure of Christ is passed by in spite of the woman’s wish to stop and pray.

Then the animus with the animals and the woman also pass a medieval castle, where one could live the

medieval life, entrenched and safe, but that is just what the woman cannot do any more.

So the cortege goes on, far back into antiquity, passing by Roman and Greek temples.

The transformation of the baby into two little goats means that the child, the future in the woman which is still unconscious, takes a new aspect; it is transformed.

Bull and goat belong to Dionysian mythology, and what the woman is going to experience now is an initiation into the Dionysian mysteries-very much in the antique way known to

us from pictures excavated in Pompeii.

Finally the procession seems to stop.

The next vision is nothing but a face with eyes closed.

With something like a prayer the woman beseeches the face to open its eyes.

And now she sees what no man is meant to see-eyes full of beauty and woe and light-and she cannot bear it.

She has looked into the eyes of the animal, she has met the animal within herself and knows now about her close connection with nature.

She has found her own deep ground and, at the same time, she is standing at the beginning of man's history. So now she can proceedon her way back into the present.

It is again the animus taking the lead, first into a primitive town of sun-worshipping people.

Here he is subjected to torture, burnt by fire and wounded by arrows.

This shows the conflict of opposites in the woman, who has realized herself to be animal and civilized conscious human being at the same time.

And as if to console her for the hardship of this conflict, she sees all the animals coming from the woods and all the fishes from the sea-a feast of nature, where everything is reconciled again.

But the visions continue. The woman sees herself as a child being carried to a Dionysian temple, then a youth standing in a grove, and in comes a satyr asking: 'Why are you here?"

The appearance of the satyr seems to upset the woman's whole system.

The vision does not go on; she is unable yet to stand the sight of the goat-god. Her animus has to step in again.

In the next vision his acting shows that it is an outrage to fight against fate.

The helpful interference of the wise old man makes him find the right attitude-submission-so he willingly offers himself for sacrifice and is consumed by fire.

A white bird, the immortal soul, issues from his body and rises to heaven.

The sacrifice of the animus enables the woman to face the satyr.

In the next vision she looks into his green eyes, she sees the flames of her emotion dancing around him, and quite unexpectedly he now puts the blue mantle of Mary around her and gives her the pearl necklace of her tears.

The spirit of the animal is crowning her in the mysteries.

In the next vision she sees a man and a woman emerging out of a scarab-a symbol for the chthonic form of the sun-god.

The man dives into a pond, brings a ring up and presses it into the forehead of the woman.

Right after the vision of the goat-god there follows a revelation about the real relationship between man

and woman as a part of her mystery experience.

With the symbol of the ring this vision also contains the moment of complete initiation; the woman is definitely touched and marked, one might say, for individuation.

Then again the animus takes the lead.

She sees a black-haired youth leaping and dancing with cymbals, performing for her the exalted joy, the self-forgetfulness of the Dionysian attitude.

But suddenly the youth falls down before an old man who gazes at the earth with blind eyes, flowers springing up around his feet.

It is as if the Dionysian movement had called forth the opposite principle, as the old man symbolizes the Apollonian attitude.

The woman’s unconscious reasoning is changing into a new kind of thought, quiet contemplation, which can produce flowers to unfold and grow.

As the vision expresses it, the youth buries his face in the flowers.

He is nearing the earth, and then he falls still lower-into the lap of an ancient mother, the earth mother.

The earth psychologically means the body, the corporeal sphere of our psyche.

Therefore a bathing ceremony that the youth now performs, right by the knees of the earth mother, which makes his hair golden (his mind bright), looks like a means to make the woman conscious of her own body and its psychological importance.

But that the animus enters into the corporeal sphere also expresses that he is again blending with her, so

when he comes up from the depth, she sees herself running on with him, until they come to a chasm, which stops their Dionysian movement.

Now the animus fulfills his true function, which is to be a bridge between the conscious and the unconscious.

He sets foot on either side of the chasm and tells the woman to walk over him to the

other aide. This she does.

But then something goes wrong.

When she urges the animus to come on with her on the other side he cannot do so, and after a struggle falls down into the water at the bottom of the chasm.

The woman is left alone, she lies down frightened, and now animals come and lick her face.

This means that when she is without the animus, in unconsciousness, she is together with her instincts.

This is a moment of complete existence, of fulfillment-the collective unconscious is with her.

The vision goes on to tell what this feels like:

She sees herself as a laughing woman rising from the water and wearing the high-peaked Mithraic cap.

She steps into a golden boat pulled by a white sea horse, and rainbows are all over the sky.

She has become the sun-god and laughs a divine laughter.

It is a complete deification in the sense of the antique mysteries.

This shows that on her way back from the animal through the ages the woman has reached the time when the antique culture came to an end, as in the way of spiritual development the antique cults could not give more to humanity than such a unique moment of deification to remember for a lifetime.

The next step in development is Christian.

Therefore something happens now to the woman to make her discover the inner meaning and structure of early Christianity-real Christianity as opposed to the modern church.

So the next vision she has is of a sacrificed sheep on an altar.

This means that in order to become a real well-working human being again, the woman, who has been united to the animal and the god, must sacrifice on both sides.

The sheep is animal and god in one.

The next step in development is the sacrifice of the participation mystique with the powers above and below.

Curiously enough in the case of this particular woman, it is not she who performs the sacrifice, but, as the vision says, a crowd of Indians (animus split into parts).

They perform the ceremony, tear the entrails out of the bleeding body, and hang them around their necks.

And the entrails change into red jewels.

Here the woman sees, in the symbol of the entrails made visible, that if her crude and primitive inferior side be made conscious, she will find the priceless jewel of life force.

Now she appears in the vision and asks for the jewel, but the Indians run away, and the single one who stays only tells her that she has violated the blood.

As a matter of fact this woman has until now only looked at her own visions without much feeling and in a very abstracted way.

She has never let them come anywhere near her.

This is the violation of the blood, and therefore she cannot get the jewel.

The vision continues, showing the Indian spilling blood on her head and robe, which becomes scarlet, indicating thus the necessity of reconciliation to the blood and acceptance of her reality, such as it is.

Then she hears a strange rhythmic beating around her, and a great swirl of blood carries her upwards in

spirals. She has submitted.

The spiral indicates that the blood carries her according to the law which characterizes the growth of plants: a circular movement that can unite opposites by going and always returning, but always a little higher up.

In this way she is carried, as she says, past the white face of God, past the sun and a pool of gold; that is, from the old pale vision of a faraway god, from the sun down to the gold of the depth of the earth, to the treasure below her feet.

Here the movement stops completely.

The next vision shows her in a wood encircled by the flaming red of the blood, she herself being a tree and lifting her face to the sun.

Plant life, being directly opposed to animal life, stands as a symbol for the spiritual development of the individual, which she begins to experience now, being also for the first time rooted to the soil, with the blood withdrawing from her and encircling her.

As long as she stays within the circle, she will not be consumed by the fire of passions around her.

Over her is the sun, under her feet probably the pool of gold.

The next vision shows her what this means; instead of an animus, a laughing goat takes her down into a cave, probably under the tree.

As her eternal trouble is always to stay with her superior intellect, she must come down to the reality of the earth again and again.

This time what she finds in the cave are two white snakes and a black one.

The white snakes are friendly, they tell her themselves what they mean: they are the opposites at peace.

The black snake is dangerous, it coils around her left leg.

The snake is a symbol for a new and unknown element from below which she has to swallow, dark as it is, and without understanding.

She actually does so in her vision; she swallows the black snake, the underground soul, and then she emerges from the cave.

By swallowing the black snake she has finally made the connection with the earth that she needed, and that means at the same time the connection with the past.

It is a dangerous moment, as the snake-the life that is left in the earth-is also the devil, the black Yin power.

The swallowing of the snake is the old chthonic mystery.

When the woman comes up from the cave, the snake leaps from her body, falls upon a golden disk, which seems to be the pool of gold again, and is burnt to ashes.

This means the ascent of the ignoble chthonic element into the spiritual-a real sublimation.

The snake has vanished, but its spirit forces the woman to go on, o become transformed herself, or to seek her goal, consciousness.

So now the woman leaves the white snakes and the goat beside the disk and goes on alone until she comes to a black wall, on which she sees nothing but an eye and a star.

This situation seems to show that the woman on her journey has come up from the past into her own present, and is standing before the unknown future as if before a wall, an obstacle, seeking a way to penetrate it.

Here it was only after a most bewildering discussion between Dr. Jung and some fiery philosophers that the members of our last seminar learned that the star is to be understood as the symbol for the eye which emanates the light, while the eye is that which receives it.

A symbolism for the receptive and the creative faculty of the human mind, working together-a figurative expression for the idea that the conception of the world is as much a creation of man as is his outward

experience.

Furthermore, the eye-that is, living consciousness-seems to be the place at which to pass through the black wall.

The eye is a mandala, so to get into it means to find the center of one's being.

The next vision seems to demonstrate just this, as it shows the woman in the liquid of the eye on the head of a giant.

The vision says giant, but it could just as well say dwarf, because the man is the figure in the eye-the Purusha, smaller than small and greater than great.

He brings her into the presence of a woman who seems to be a personification of the essence of all womanhood.

This means that here she must become conscious of what womanhood really is; and a quite brutal vision of sacrificial prostitution does not leave her in blindness about its fearful nature.

This woman-goddess also shows her what there is lying at the bottom of female nature by taking her down into a new depth, where she sees only seething inchoate chaos.

Here everything is dissolved, but here also things are formed; the vision continues, saying that a man of crystal is created from the formless mass.

The goddess breathes life into him and disappears.

This vision means that in the same way as she receives strength, form and definite substance through consciousness of her own nature, so also her objects receive form.

The man of the vision is of crystal: it is the diamond body, the individual center and treasure of life.

That she sees it outside herself in a man shows that she is still not ripe for it.

She projects it into a real man who represents the individuated human being for her.

She has to accept this fact and to wait for her natural growth.

Therefore in the next vision she again sees herself before the same black wall with the eye on it.

The eye teaches her how to look into herself where she sees a tree growing again the symbol of plant life.

Finally the tree is outside her and lifts her over the wall, where she finds an old man of legendary age, a personification of the collective unconscious.

She is allowed to look into his eyes of eternal wisdom, where she sees the stream of life full of struggling souls.

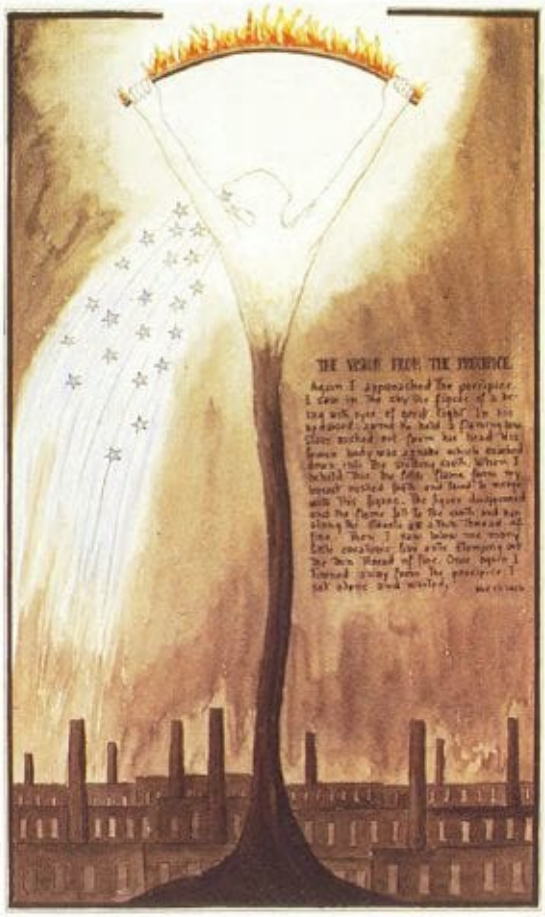
Only a few men are standing on the shore to look at the sun and a star in the sky.

Like a counterpart to the memento mori of the Middle Ages, this is a memento vivere: a teaching given

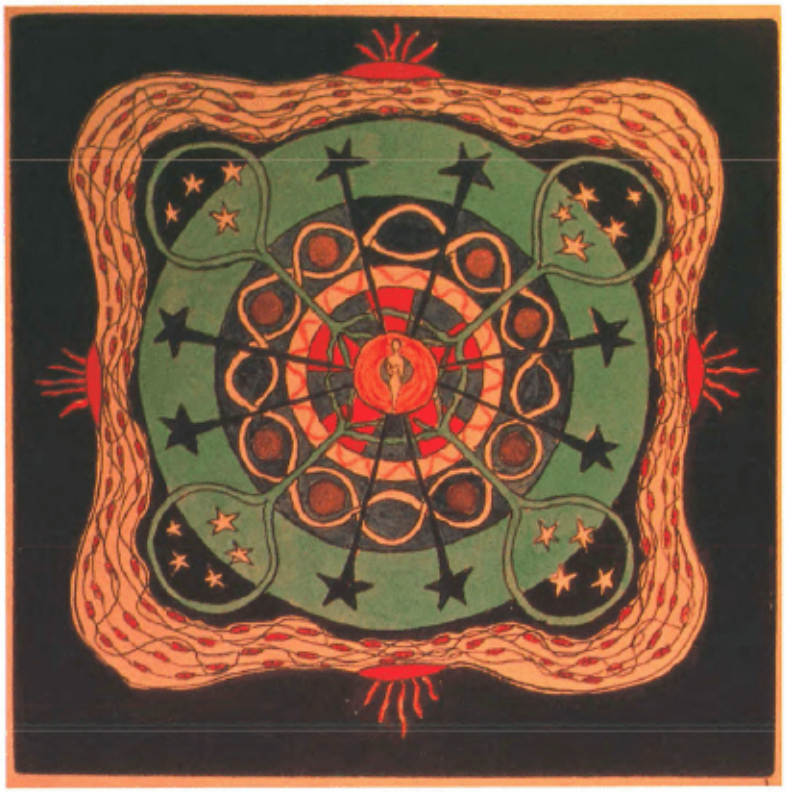
to her that out of the stream of unconscious life, few are chosen for consciousness of individual life (the star) and of the deity (the sun). The Visions Seminar, Page 344-350

35. "I beheld in the sky a great Mexican image"

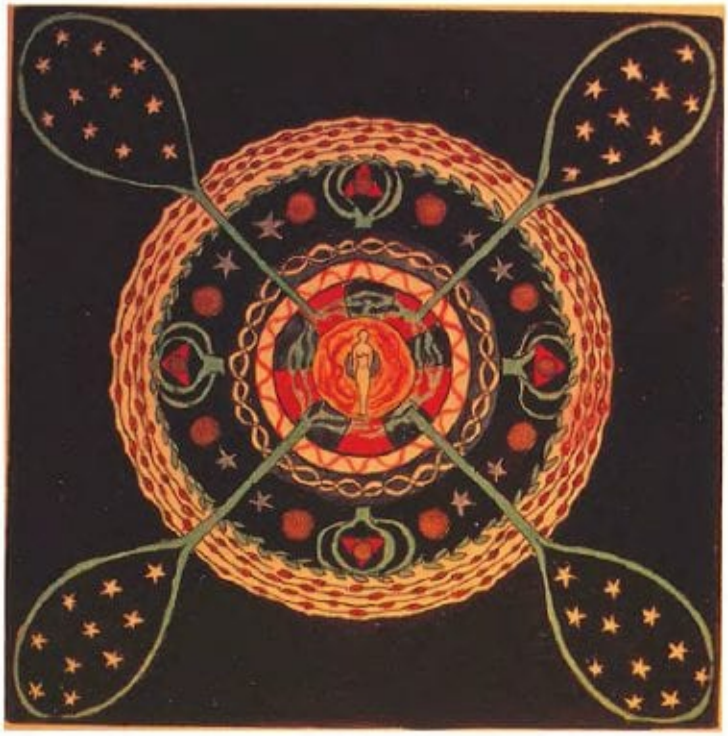
34. "I came to a great wheel which blocked my way"



35. "Again I approached the precipice and looked down into the valley



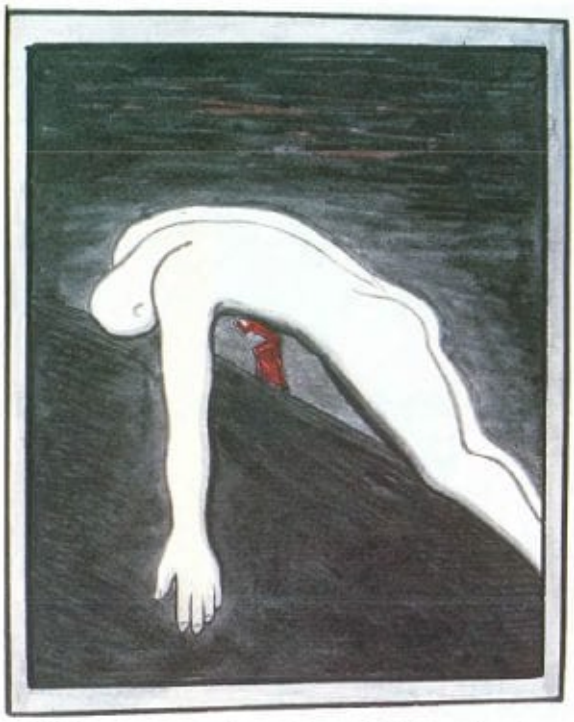
32. Mandala



31. Mandala

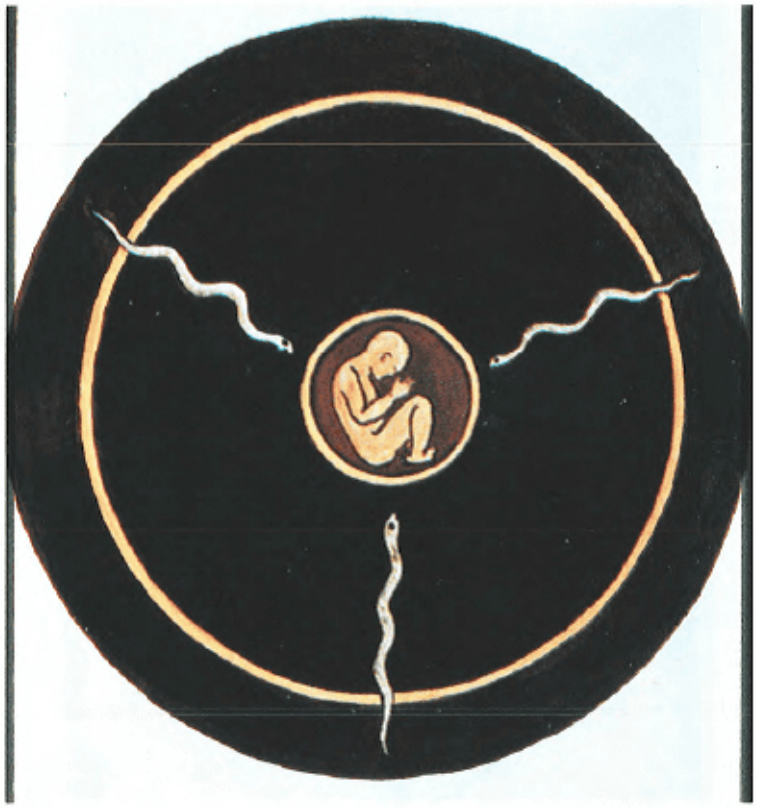
30. Mandala

29. Mandala



28. He became a great giant "it seemed to me that I had a whole world on my back." (*Not discussed in text*)

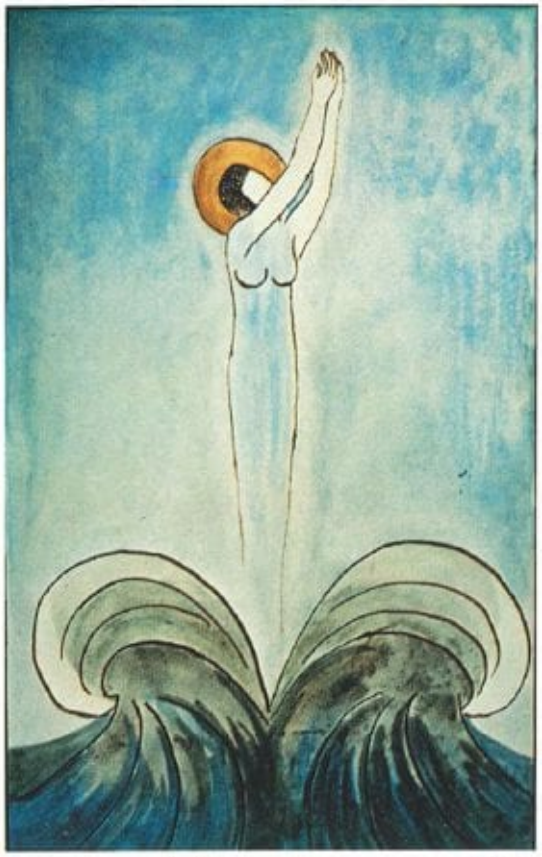
27. "I am God and the Devil. I am man and woman. I am love and hate."



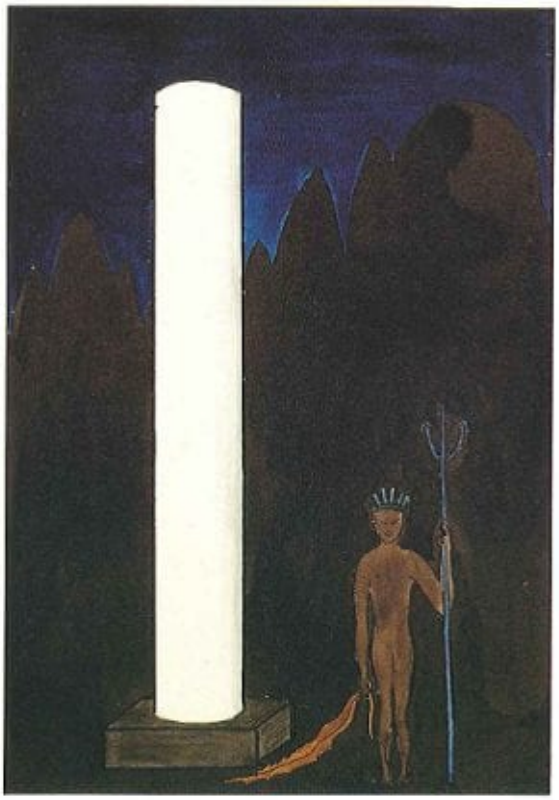
26. "I saw snakes gliding over the rings taking food to the child"

25. "They reached up great tentacles and sought to draw him down"

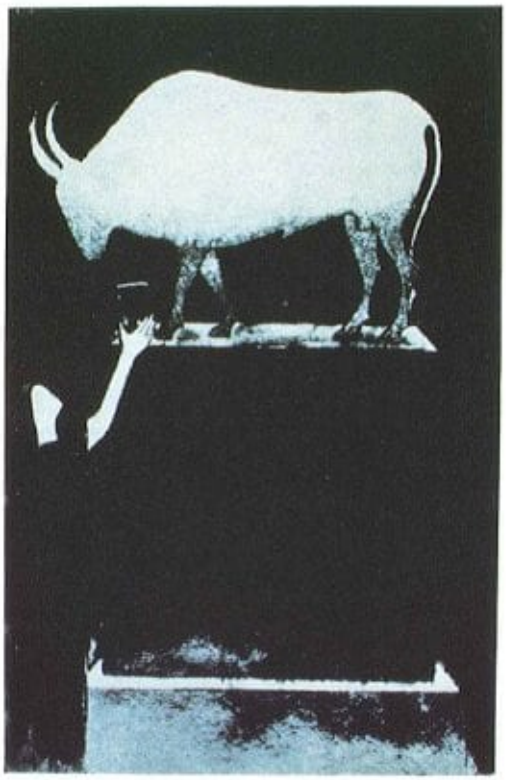
24. "The staff pierced the breast of a woman who lay crucified upon the ground"



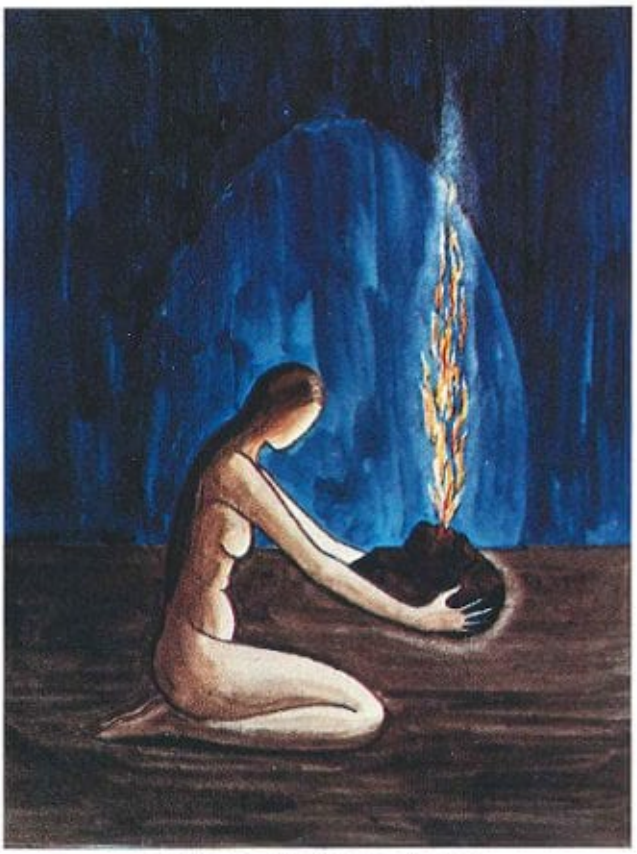
25. "The waters parted and from them arose a woman crowned with light"



22. "By that column you shall lose yourself"



18. "The bull said . . . Drink again"

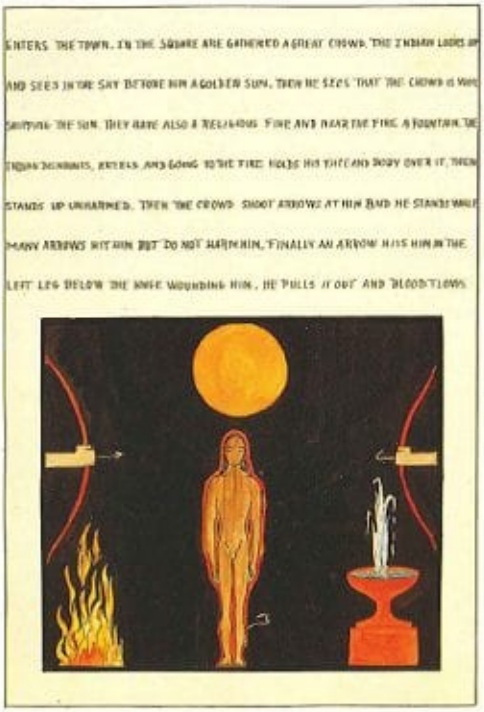


16. "Tongues of fire leaped from the lips"

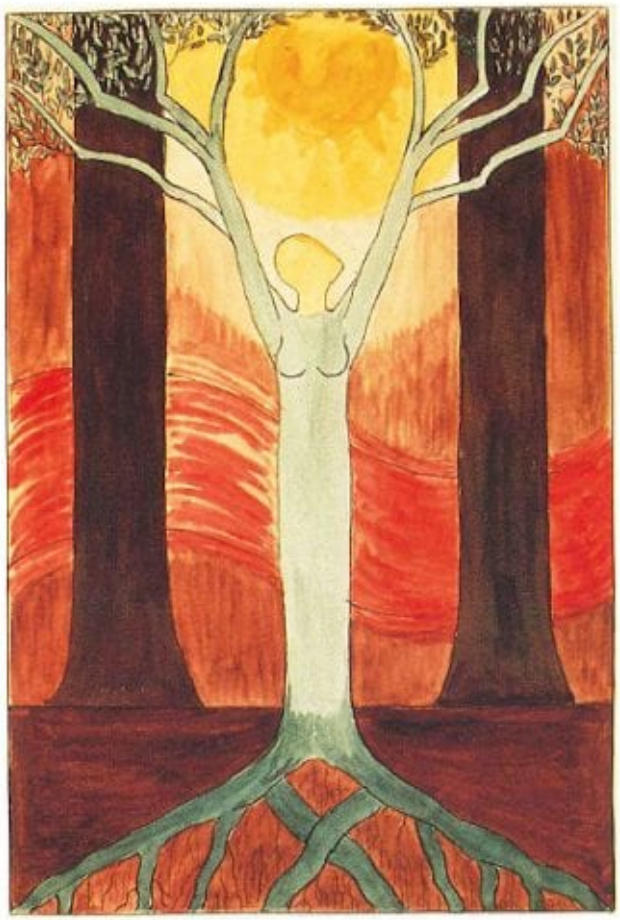
14. "I walked through waving fields of wheat"

10. "The youth dropped upon the lap of an ancient mother"

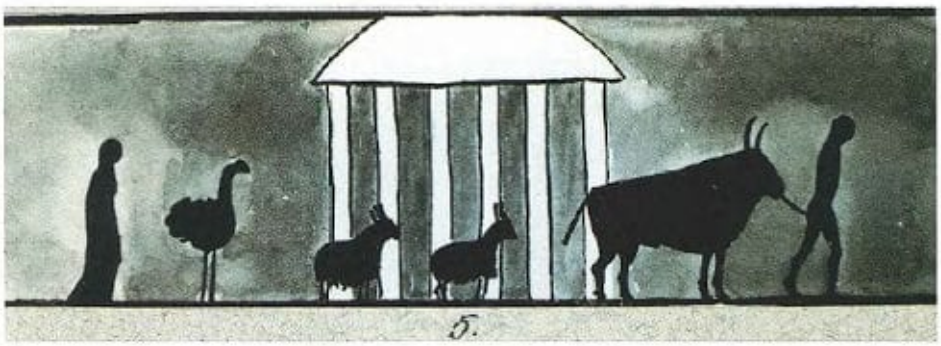
8. The satyr "put a blue rose upon me and pearls around my neck"


ENTERS THE TOWN. IN THE SQUARE ARE GATHERED A GREAT CROWD. THE INDIAN LOOKS UP
AND SEES IN THE SKY BEFORE HIM A GOLDEN SUN. THEN HE SEES THAT THE CROWD IS WOR
SHIPPING THE SUN. THEY HAVE ALSO A RELIGIOUS FIRE AND NEAR THE FIRE A FOUNTAIN. THE
INDIAN DISMOUNTS, KNEELS AND GOING TO THE FIRE HOLDS HIS HEAD AND BODY OVER IT. THEN
STANDS UP UNHARMED. THEN THE CROWD SHOOT ARROWS AT HIM AND HE STANDS WHILE
MANY ARROWS HIT HIM BUT DO NOT HARM HIM. FINALLY AN ARROW HITS HIM IN THE
LEFT LEG BELOW THE KNEE WOUNDING HIM. HE PULLS IT OUT AND BLOOD FLOWS.

6. "Then the crowd shot arrows at him"



12. "I knew I had become a tree and lifted my face to the sun"

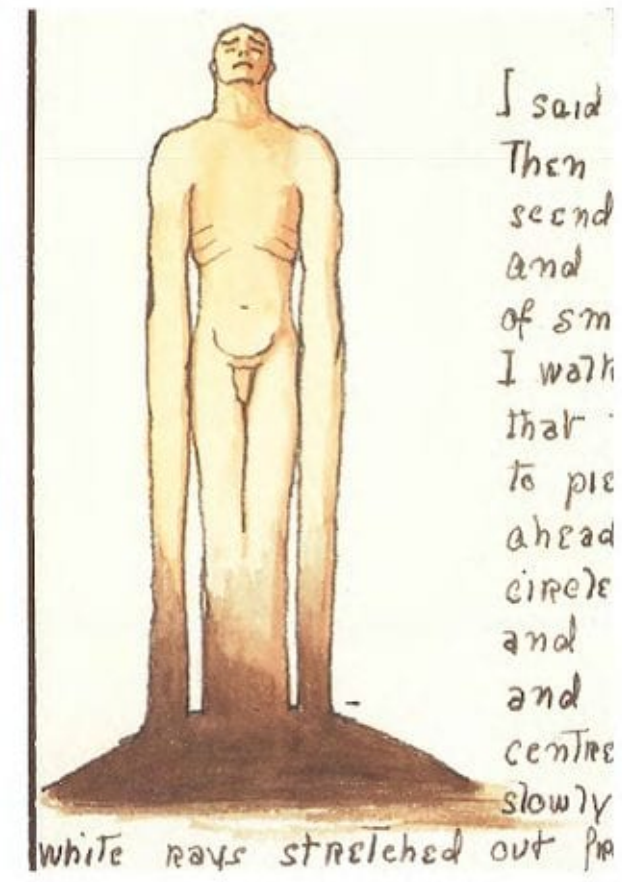


4. "Through Rome and past Grecian temples we walk with our animals"

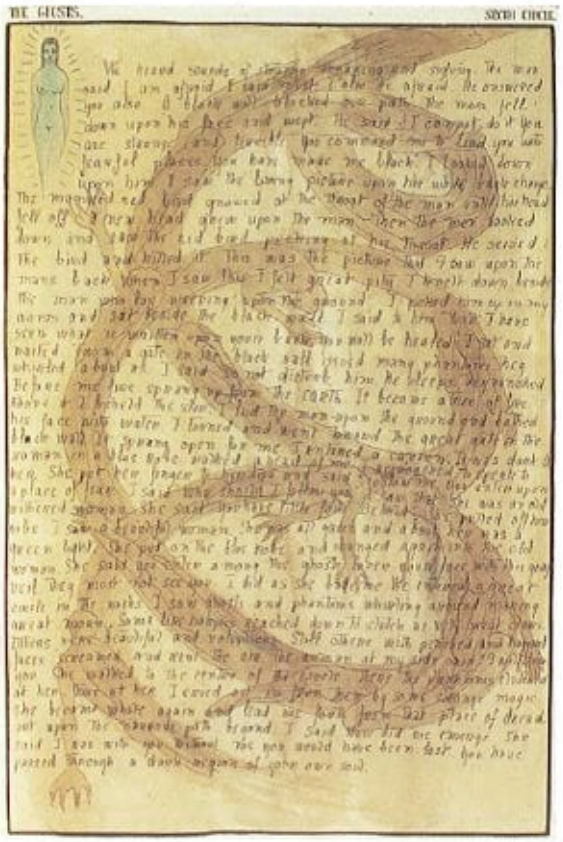
1. The Ancient Mother "held one grain of wheat which the bird took."

Christiana Morgan. Portrait by Mary Aiken, 1956. Photo in Harvard Archives.

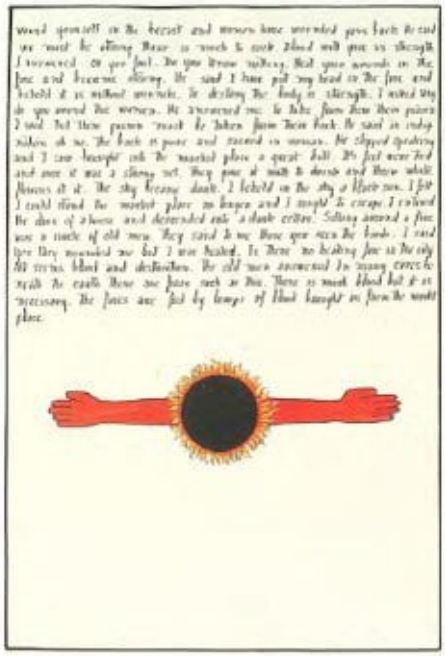
Christiana Morgan, 1926.
Morgan Family Papers.



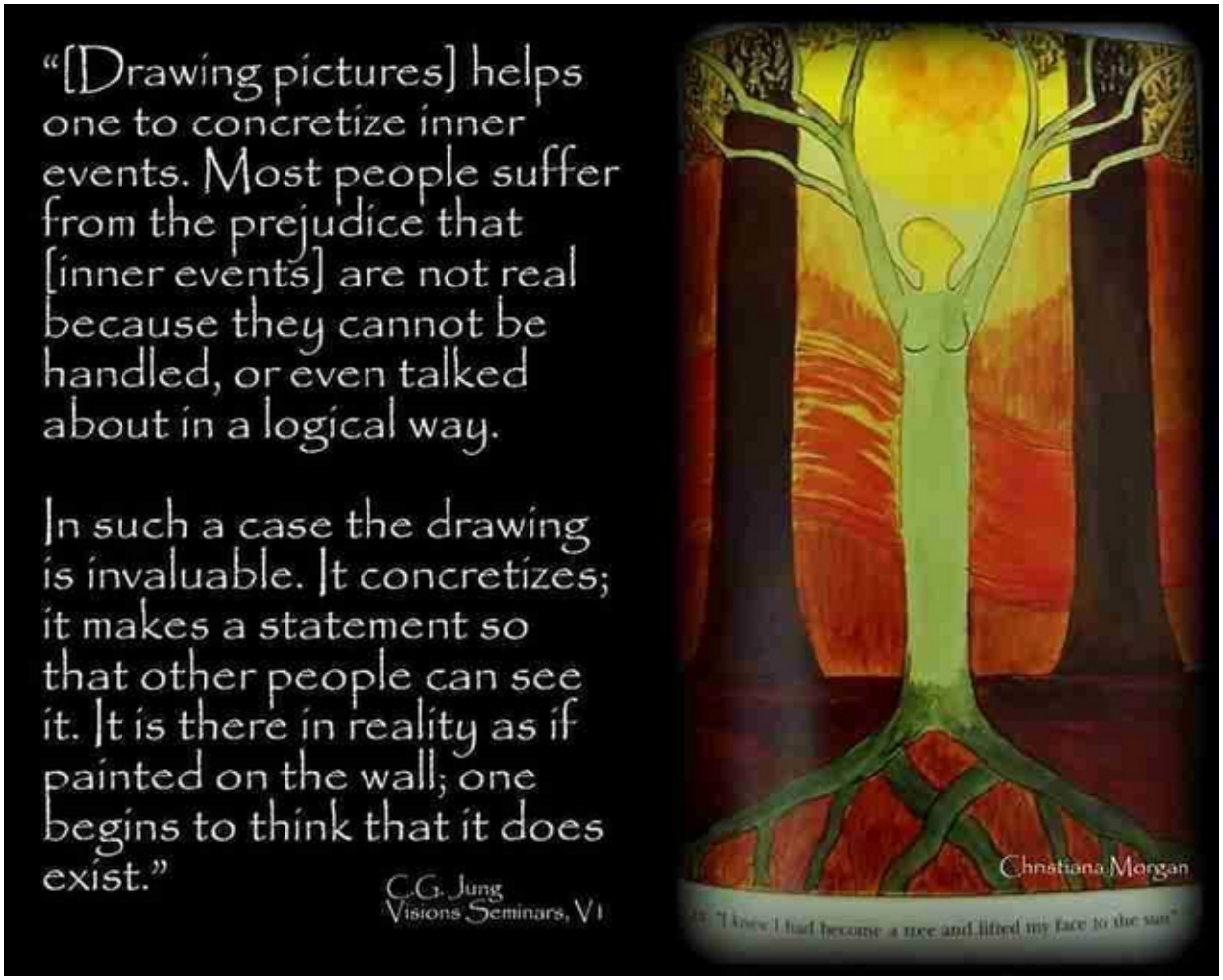
38. "His feet and hands grew into the earth"



37. The Ghosts. "Ye enter upon a fearful place"



56. "A black sun with fire coming out around it and a red outstretched arm on each side"


"[Drawing pictures] helps one to concretize inner events. Most people suffer from the prejudice that [inner events] are not real because they cannot be handled, or even talked about in a logical way.
In such a case the drawing is invaluable. It concretizes; it makes a statement so that other people can see it. It is there in reality as if painted on the wall; one begins to think that it does exist."
C.G. Jung
Visions Seminars, V1
Christiana Morgan

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=visions+seminar+jung&qid=1631114223&sr=8-1

Jung's Soul: I am even jealous of the hate you give others. (2021-09-12 04:46)

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[1]Black Books

I understand, yet you know that it is the same.

Both are valid for me. like all natural women, form matters less to me than having everything belong to me or else to no one.

I am even jealous of the hate you give others.

I want everything, since I need everything for the great journey that I intend to begin after your disappearance. Jung’s Soul, The Black Books, Vol. V, Page 261

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2QSOYDNRO3HRN&dchild=1&keywords=jung+black+books&qid=1608198477&sprefix=jun

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In 1926, H.G. Wells presented a striking account of a meeting with Jung in his book The World of William Clissold (2021-09-13 03:20)

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[1]In Search of the Rose : C. G. Jung Meets Orson Welles

The reference is to H . G. Wells's science fiction novel The Time Machine (London: William Heinemann, 1895).

Jung had some contact with Wells.

It seems that they met on one of Jung's trips to London.

In 1926, Wells presented a striking account of a meeting with Jung in his book The World of William Clissold (London: Ernest Benn), pp. 91-96.

In 1929, Jung wrote to Walter Corti mentioning that he had recently met Wells at his house in Kusnacht, and recommended that Corti publish a translation of Wells's God, the

Invisible King (London: Cassell, 1917); see Letters l , p. 69 .

Also see Vincent Brome, "H . G. Wells and C. G. Jung," Spring: An Annual of Archetypal Psychology and Jungian Thought (1975) : 60-62.

Jung described his impressions of Wells to Aniela Jaffe (MP, p. 13). The Black Books, Vol. VII, Page 202, fn 143

1. https://smile.amazon.com/Search-Rose-Meets-Orson-Welles/dp/B002RYJ8G4/ref=sr_1_1?dchild=1&keywords=in+search+of+the+rose+jung&qid=1610180649&sr=8-1

Carl Jung: Doors of iron, walls of stone, cold darkness and the rations of penance-that is the bliss of redemption. (2021-09-13 04:52)

[paypal _donation _button border="5"]

[1]Black Books

Of course, here I have peace and can collect myself.

Your human world makes me drunk so much human blood-I could get intoxicated on it to the point of madness.

Doors of iron, walls of stone, cold darkness and the rations of penance-that is the bliss of redemption.

You do not suspect my torment when the bloody intoxication seizes me, I would like to

hurl myself again and again into living matter from a dark fearful creative urge that formerly brought me close to the lifeless and ignited the terrible lust for procreation in me.

Remove me from conceiving matter, the rutting feminine of yawning emptiness.

Force me into confinement where I can find resistance and my own law.

Where I can think about the journey, the rising sun and the buzzing, melodious golden wings.

Be thankful-you wanted to thank me? You are deluded. Jung's Soul, The Black Books, Page 262

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2QS0YDNRO3HRN&dchild=1&keywords=jung+black+books&qid=1608198477&sprefix=jun

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Carl Jung: I am only your prison guard, your eunuch doorkeeper, no less imprisoned than you. (2021-09-13 04:59)

[paypal _donation _button border="5"]

[1]Black Books

Oh this bitterness!

You [Jung's Soul] have dragged me through sheer and utter Hell, you have tormented me nearly to death- and I long for your thanks.

Yes, I am moved that you thank me.

The hound's nature lies in my blood.

Therefore I am bitter.

For my sake, since-how does it move you!

You are divine and devilishly great, wherever and howsoever you are.

I am only your prison guard, your eunuch doorkeeper, no less imprisoned than you.

Thrice damned marriage!

Speak, you concubine of Heaven, you divine monster!

Have I not fished you from the swamp?

How do you like the black hole?

Speak without blood, sing from your own force, you have gorged yourself on men.

You deserve my thanks, my deepest thanks. Carl Jung, The Black Books, Page 262-263

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2QSOYDNRO3HRN&dchild=1&keywords=jung+black+books&qid=1608198477&sprefix=jun

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MatthewKusza (2021-09-14 10:28:07)
The language he uses just knocks me over. Powerful. Wish I had met the man.

Emma Jung: The concept of God does precisely not match a known image or an imago. (2021-09-14 04:44)

[paypal _donation _button border="5"]

[1]Black Books

Sunday.

This entry ·was not reproduced in LN.

On January 27, 1916, there was a presentation to the Association for Analytical Psychology by Adolf Keller concerning Theodore Flournoy’s "Une mystique moderne."

Jung had two copies of this work, both of which ·were annotated.

In the discussion, Toni Wolff noted,

"In analysis one can also reach God through love and will, not by overpowering, as K. thinks."

Jung replied, "In analysis we rather get prepared for it. If not, overpowering happens."

Schneiter commented, "The unio mystica of the mystics is love," and Jung commented, "The experience of the devil is missing."

Emma Jung commented, "The concept of God does precisely not match a known image or an imago," to which Jung replied, "That is already the case with the primitives (the God is not the father, but the Grandfather, etc.).

This shows that it is not a revaluation of the father and that it is only concept by proxy that could be replaced by any other.

God is everything that is and creates emotion."

Further on in the discussion, Jung commented: "First God is felt traditionally, conventionally, then dynamically, then felt into humanity (as magical effect of the person) .

But this results in a God beyond good and evil.

It leads to the devil (as war) It is a primitive thought: everything alien is magical. Also medieval.

Mlle V shows us that she experiences God as a subjective dynamis, and between men it is the personal.

A God beyond good and evil questions the human relationship . . . a God beyond good and evil is not Christian either.

The Christian is only an etiquette.- If she was to continue consequently, she would come between the poles.

At the end she takes the view, according to which she turns into a Christ herself. This is already analytical.

The Christians become christiani, not christoi" (MAP, pp. 99ff.).

Jung's comments concerning a God beyond good and evil converge with the conception of Abraxas that he was elaborating in these entries. The Black Books, Vol. V, Page 280, fn 417

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=2OQGFA31U4P06&dchild=1&keywords=jung+black+books&qid=1608306348&sprefix=j

Maxwell Purrington February 16, 2005 - September 14, 2021 (2021-09-14 11:45)

My friend, mentor and companion Maxie Purrington passed away today.

He died as he had lived with both courage and piety.

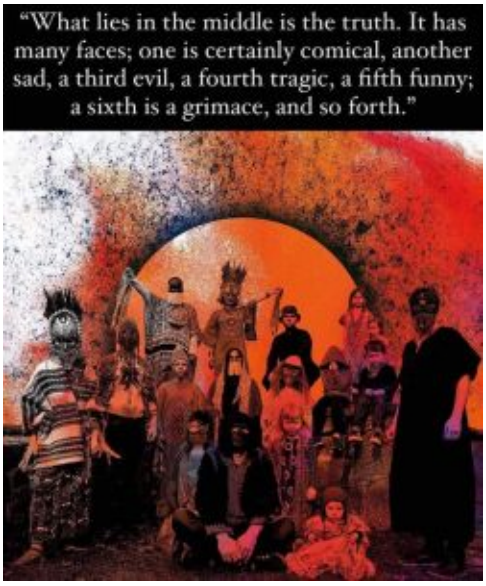
He shall be missed but not forgotten.

My thanks to those who supported him during his battle with Kidney Disease.

Lewis Lafontaine

Carl Jung: What lies in the middle is the truth. (2021-09-15 04:02)

[paypal _donation _button border="5"]


"What lies in the middle is the truth. It has many faces; one is certainly comical, another sad, a third evil, a fourth tragic, a fifth funny; a sixth is a grimace, and so forth."

[1]Black Books

What lies in the middle is the truth.

It has many faces; one is certainly comical, another sad, a third evil, a fourth tragic, a fifth funny, a sixth is a grimace, and so forth. Carl Jung, The Black Books, Vol. III, Page 130

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2UIUX4CDB5BWH&dchild=1&keywords=jung+black+books&qid=1607763881&sprefix=jun

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Soul: Ka, as you suspect. You are in Philemon' s shadow. (2021-09-15 04:25)

[paypal _donation _button border="5"]

[1]Black Books

1. II. 1919.

I will speak to you of my sorrow, my soul. Solitude eats my heart.

S. What gnaws at you? Solitude? Why do you let it do this? You are covered.

I. So take this covering away.

S. I can’t. A more powerful one stands near.

I. Who is it?

Soul. Ka, as you suspect. You are in Philemon’ s shadow.

I. It is Ka! Disturbing shadow. What sorrow have you prepared with crafty hands? Why do you cover me?

Ka. You think too much, Therefore I covered you in sorrow. You should not think, but procreate.

I. Yes-your truth! How should it be lived? You build grave upon grave. What do you care about human life?

Ka. Do you want to suffocate?

I. Preferably not. If Philemon leaves shadows behind, leave me light.

Ka. light? I care only for shadows and darkness. What do I care about light?

I. What do you expect to gain from this, if you cover me with the darkness of sorrow?

Ka. I expect creation. What is the point of your whining? You are what you do.

I. So a truth. But if you lame me what can I do?

Ka. I lame you so that you obey and can't help-

I. Doing it? A contradiction!

Ka. You go too fast-other than doing what I want you to.

I. You want to force me to obey you?

S. listen to him, he is powerful and no soul woman.

I. I am listening, what do you want from me?

Ka. Your manhood? Salome has you by the neck with evil magic.

I. My soul, why have you concealed this from me?

S. I couldn't see it. I don't know what Salome is doing.

I. How so?

S. She is always there where I don't look. Do you believe that Philemon can see Ka and know what he is doing?

Why would both have different kinds of truth, if they could reciprocally see themselves and know of one another?

Consequently Salome is foreign to me as well. I only see my light, never my shadow, since I see out from within- Ka alone can say what Salome is doing.

I . Why did Salome seize me?

Ka. Because you are no man, but psychically feminized. I want you to become a man. A fist against the magic of Salome.

Nothing more is needed. There is nothing to be done. I have the power and you obey. The Black Books, Vol. VII, Page 196-197

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=26UDBBT4TVT16&dchild=1&keywords=jung+black+books&qid=1610022864&sprefix=j

The animus impersonates the unconscious, as the anima impersonates it in a man’s case. **(2021-09-15 06:40)**

[paypal _donation _button border="5"]

[1]Visions Seminar

LECTURE VIII 3 December 1930

We stopped last time at the apparition of the swan, and we saw that our interpretation of the swan as a substitute for the white bird symbolizing the Holy Ghost was confirmed by the biblical language of the swan.

Then the Chinaman pushed the Indian into the pond, where he disappeared. The Chinaman is a sort of duplicate.

He is also an animus but of a different kind; he is more a cultural animus, acquired by her study of Chinese philosophy, while the Indian is the natural primitive mind.

That the Indian is now pushed into the water seems like a hostile act on the part of the Chinaman, as if he were murdering the Indian. Is this murder?

What does it mean when the natural mind is pushed into the black water?

Mrs. Sigg: He is replaced by a man who has some relationship to him in race; the Indian and the Chinaman are related.

Dr: Jung: There is a faint relationship there.

Mrs. Sigg: The more cultural replaces the less cultural.

Dr: Jung: So you understand the fact as a sort of substitution, that the Chinaman is going to substitute the Indian and so makes him disappear in the pond. Is there another point of view?

Prof. Eaton: Is it not an attempt of the artificial to suppress the natural mind?

Dr: Jung: That would amount to practically the same thing. Mrs. Sigg says that the cultural mind, or the cultural system of opinions, is substituting the natural mind.

But there is another possible interpretation.

Miss Sergeant: The Indian is pushed into the unconscious.

Dr: Jung: Yes, those black waters would be the deeper layers of the unconscious.

The animus impersonates the unconscious, as the anima impersonates it in a man's case.

Those figures are as if on the surface of the sea.

One could say the anima was the woman who emerges from the water, like Aphrodite arising from the foam of the sea in a shell.

And the animus is also in a way a spirit that hovers over the black waters and is often represented as such; I have two pictures in my collection where the animus is depicted as a huge black bird hovering over the primordial waters.

As an impersonation of the unconscious, the natural function of the animus here is to establish a communication between the conscious mind and the collective unconscious.

I admit it is somewhat difficult to have a clear idea of these matters, but I think if you find it in any way hard to understand it is on account of your conception of the collective unconscious.

You perhaps understand the collective unconscious in too abstract a sense, whereas it is extremely concrete.

For instance, when I say that your persona, the form or attitude you adopt in order to meet the world, is a mediator between the external and collective world and the more individual ego that is behind your

mask, you can easily understand, I suppose.

You put on a certain persona, expressed, say, in your clothes, or in the expression of your face, or

the words you use.

You affect a particular kind of language even, you take on certain mannerisms for a cer-

tain purpose; you are conscious that all this is not yourself, but you use it as a sort of means.

You say how do you do with a particular intonation, knowing quite well that you are not in the least interested in how he is doing.

Of course, there are many people who are foolish enough to believe that they are interested, but we cannot be bothered with such illusionists.

Intelligent people know that the means they use in order to express themselves are peculiarly inadequate.

They do not express what is within, nor are these expressions intended to express what is within; they are more often a means to deceive.

You feel like hell inside, and you put on a friendly mien and are very nice outside, and you think it is a great accomplishment to be able to conceal yourself.

Sure enough, I am very grateful to anybody who conceals himself like that; you are less bother when you don’t show your entrails all over the place.

For it is often really true that people walk about with their entrails hanging around.

Such people have no persona, so we must be very glad that you have a persona, that I have a persona, that everybody has a persona.

But that does not mean that there is nothing behind, that there is nothing but the persona.

You must understand the persona as a mediator.

And so the animus is a mediator-and the anima in a man’s case-only they are on the other side, so they do

different things.

For the sake of simplicity and clarity, it is quite permissible to think of the collective unconscious as being behind your back.

Just as you are quite convinced in reality that the things behind your back are no less real than those in your field of vision, although you don’t see them, so your conception of the collective unconscious should be that it is an invisible reality.

But, mind you, it is an unconscious reality.

It is the unconscious reality in everybody, and in things as well, in the wall and the carpet and the ceiling and the light.

The inside of things is unknown, unconscious, and there, wherever you touch, is the collective unconscious;

it is all over the place, outside as well as inside of you, it is the unknown reality.

So naturally inasmuch as that unknown reality is nonetheless reality, you ought to have the means of adapting yourself to it.

Obviously it cannot be a conscious adaptation because the thing is unconscious.

But even if unconscious it does not cease to function.

You are entirely unconscious of the function of your liver, for instance, yet the liver goes on functioning.

These systems must exist whether they are conscious or unconscious.

Therefore when we come across such a thing as the animus, we may be sure that it is a real function, which serves as a mediatory system, or a system of adaptation to certain real facts of the corresponding world, the facts of the collective unconscious.

Since the animus is more or less the counterpart of the persona, the animus is in your unconscious life what the persona is in your conscious life-of course, in a woman's case.

Moreover, the more you indulge in the conviction that you appear as you really are, that your appearance expresses your own being, the more you are identical with the persona, in other words, then the more you

are identical on the other side with the animus.

Just as much as you are possessed by the persona, are you, unconsciously, an animus-possessed being.

You see, there are women who think they really are just what they seem to themselves to be and what they appear to be to other people, but that is a tremendous illusion.

Such women are possessed by their animus, by their opinions; any woman who believes that she is identical

with her persona is invariably an animus hound.

That expression has become almost a technical term, because it really designates the thing; to be entirely possessed by the animus is beastly.

Only the animal man can be possessed.

The man who is possessed by the anima and the woman who is possessed by the animus are just beasts.

It is easier to talk or to argue with a dog or a cow than with someone possessed by such a

figure.

For nothing that one says permeates, it is impossible to pierce the wall they put up; it is a wall of unconscious beliefs, and people behind the wall cannot be reached.

They are totally inaccessible.

There is no access because the human being is degraded to the state of an animal, and the thing that seems to function is not a divine being, it is a ghost.

In the case of the animus it is a paper of a certain political party perhaps, or the Encyclopaedia Britannica, or preferably a textbook on public hygiene.

And in the case of the anima it is the resentments of ten thousand or one hundred thousand years in all their different nuances.

Naturally such a thing has nothing to do with the individual human being; it has no warmth, it is icy cold and utterly nonhuman.

One should invent a term for the man possessed by the anima.

I must leave that for a clever woman to suggest. I cannot do it for my own sex.

The natural function of the animus is not to possess the human being, because the human being is supposed to be human, thus far divine and creative; the possession of at least two functions guarantees a nature that

is at least approximately divine.

If we possessed all our functions we would be perfectly free, above conditions and therefore even divine mortal, but divine for the time we exist.

But since we are not in possession of all our functions, or all our faculties, we are only partially divine, only thus far free.

If the animus or the anima are in their proper place they cannot possess the human being; instead, the human being is in control.

The human being is then superior to those figures, as he-or she-is superior to the appearances of the persona.

Such a person knows that he has to play a certain role, but he knows that he is behind that role, he knows that he is inside, wearing that role.

Perhaps his whole life is a sort of mask which he has to perform.

A mask in that sense is not a depreciation of the task of life, it is rather a recognition of the task: that one has to perform a certain role.

There is an old Eastern saying that every human being should play the role that is assigned to him, the

king should play the king, the beggar the beggar, and the criminal the criminal-but always remembering the gods.

That would mean that one should take one's role in life as a sort of mask, not identifying with it, yet

recognizing it as one's task, and always reminding oneself of the divine being that cannot possibly be identical with the more or less incidental role.

It simply expresses the consciousness of the human being, that he cannot be identical with a momentary, transitory system of adaptation, any more than he can identify with the qualities he has in dreams.

Well, there are people who do, but usually in that case they get an inflation; then they burst after a while and there remains a sad little heap.

So the natural function of the animus is to remain in his place between the individual consciousness and the collective unconscious, exactly as the persona is a sort of stratum between the ego consciousness and the objects of the external world.

The animus should function as a bridge, or a door, leading to images of the collective unconscious, as the

persona should be a sort of bridge into the world, which allows you to be reasonably protected and to have a reasonable amount of influence on other people.

If you walk out into the streets naked, you will have a funny effect upon people, and they will have a funny effect upon you; the police will seize you and you will be put in the lunatic asylum.

And if the animus does not function properly, it will be like appearing naked in the collective unconscious, and the result will be a catastrophe because there is no protecting function in between.

That animus system of opinions is, in a way, a very good shield against the collective unconscious.

It is an adequate instrument; for the animus always knows what would be good, not for yourself, but for somebody else; it is an exceedingly collective thing, and this is the proper weapon for another collective

thing.

But it doesn't help you at all in the individual case.

In the individual case, you crush a thing if you treat it with animus, as you lock the mouth of everybody else when you argue a thing with animus; it is so absolutely opposed to the real point that any argument comes to an end right away.

For instance, when in an individual case you say something ought to be so-and-so, that

dismisses the argument; as soon as you use that word, you declare there is nothing to be done.

The animus is so irritating and ridiculous because it represents a problem as if it were not an individual reality, but a multitude of average abstract cases; it always wants to settle the problem in a general way, to formulate it as it ought to be for a duration of at least five hundred years and for a multitude of people at the same time.

But that is absolutely futile for the individual mind.

As I have explained several times before, it is not a matter of what the eleven thousand virgins ought to do, but what one is going to do, which is altogether different.

It is impossible to settle the problem for whole nations, it can only be settled for one individual being.

Therefore one must apply the animus in the right way: if you apply it to the individual unconscious, which is collective, you are right; there you have to deal with people of whole continents and a million years of

human life, so it is in the right place exactly.

Just as when you go to a public function or a social evening of some sort, you wear a dress suit, because that is the proper thing to do.

But in the case of a very individual problem, say religious doubts, suppose, in praying to God to help you in your trouble, that you argued in the following way: "Now look here, I am wearing my dress suit and my

jewelry, I am a very valuable person, very beautiful, very impressive, I am worth so many million dollars; moreover, I am tremendously intelligent, I have read such and such books, and therefore I expect you to do your best to clarify that problem for me."

Of course that is nonsensical, but it is perfectly reasonable when dealing with the world; then it is a true

expression of your personality.

It is right to wear beautiful clothes and let people see that you are bright and have read some intelligent books.

Why should you be hidden away if you can be on top? Everybody likes to see the people who have succeeded.

Then you fill a most enviable role and can feel sorry for the many people who tried but have not succeeded.

There the persona is in the right place.

But when you come before God, all your knowledge and all your beauty amount to noth-

ing, all the values that count in the world are nothing.

And to pull out your animus to deal with your individual problem is just as nonsensical, because it is your individual problem and not the problem of the hundreds of millions of human beings.

That is good for the collective unconscious, it gives you a basis from which to deal with it; the collective unconscious is the collective mind, and to use your collective mind against another collective mind is right.

In a man's case of course, the anima applied to an individual problem is the same nonsense, but the anima applied to what appears to be a system of resentments is appropriate.

For through these resentments you can establish an understanding or a basis upon which to proceed against the collective unconscious; you can use all the anima resentments as an argument for or against the collective unconscious.

And you will find that these resentments of the anima contain the most important truths if you translate them into mind, just as all those foolish animus opinions have a tremendous metaphysical importance if you can translate them into real understanding.

So the Chinaman that pushes the Indian into the black water might be justified in doing so because the natural mind, the animus, is meant to establish a connection with the darkness of the collective unconscious

in order to bring up the images; it might be just Chinese philosophy that teaches her the right use of the animus.

Well, for the time being the Indian animus has disappeared into the pond-the unconscious which then changes its shape.

It was circular before and it is now growing long and narrow, more riverlike.

That is as if one said: If you meet society in a different way it takes on a different aspect, it has a different

meaning and a different value.

If we change, the world changes.

And if our attitude to the collective unconscious changes, even that changes its aspect; it begins to move.

That the pond changes to the form of a river would mean running water instead of stagnant water; the unconscious is not a dead sea, it is now a river of life.

At one end of this riverlike pond stands the Chinaman, and at the other end is a crane, another bird that is usually to be found in the neighborhood of water.

It is a stork-like creature, so it is quite possible that the crane is a mixed figure, a sort

of compromise between an earth and a water bird, the swan being definitely aquatic, and the crane just as definitely a land bird-its wings are strong and it flies very far.

There, you see, is a sort of opposition.

Now all these birds have the meaning of the Holy Ghost in different forms or stages, for the Holy Ghost is by no means entirely divine.

The idea of the Holy Ghost in the church is definitely divine, but the psychological phenomenon of the Holy Ghost is not so definite; it doesn't agree necessarily with the church idea.

You remember all those divine birds in mythology had more or less the character of the Holy Ghost despite the fact that they were not exactly doves.

The eagle of Zeus means a great enthusiasm; genius is a bird that comes down from above, seizing upon man and lifting him up, a sort of exaltation.

In the miracle of the Pentecost, it was said that the exaltation, the enthusiasm, that tremendous ecstatic overflow, was as if the disciples were full of sweet wine, they could speak in all tongues, and fire was

descending upon them.

So the Holy Ghost in certain cases is an enlightenment or an exaltation, or it may even be a very violent sort of ekstasis, having almost the character of the dervish ekstasis.

But here the Holy Ghost is symbolized by an aquatic bird approaching another state which has nothing to do with ecstasy or a great enthusiasm; it has here a different meaning.

For instance, the swan in Lohengrin is the messenger of the grail, and in the moment when Elsa asks

Lohengrin her foolish question, the swan appears and carries him away.

That is the Holy Ghost but in a very different form.

And Hermes, the winged god, is a bird-man, a messenger, and he is also the god of the thieves; it is a peculiarity of birds that they suddenly swoop down and take something off-that is another kind of descent.

This rather more unfavorable form of the spirit you must take in the sense of the Greek word daimonion, that is, neither good nor bad.

Therefore St. Paul was quite doubtful about the gift of the Holy Ghost; he was rather hesitant when it came to pronouncing it to be always good.

Earlier, they tried to make definite rules as to the functioning of the Holy Ghost, because that was the most dangerous chapter of the church dogma; they were the brethren of the spirit, and sometimes the Holy Ghost filled them with very peculiar ideas.

It can make people individualistic so it might be a spirit of evil.

There are evil birds and evil ekstases, dangerous things that steal people away.

For one of the functions of the Holy Ghost, of that daimonion, is that he suddenly overwhelms people, they are the victims of that beautiful vision.

You see, those images-or insights-that the Holy Ghost brings may have a tremendous power; when seized by such a vision a man may go crazy.

I have seen many cases of people who have had such an initial vision; they become so inarticulate that they are not always able to tell of them, they have seen things that were simply too big, and they are carried away.

A very good example of that is in H. G. Wells's book Christina Alberta's Father.

Mr. Preenby, a charming man of the smallest size, was suddenly filled with the Holy Ghost and understood that he was the great Sargon, which practically settled him forever.

He would have been a lunatic had it not been for a wonderfully clever doctor; as it was, his poor little head

got so swelled up that, although it did not snap, it remained in a liquid condition.

Occasionally such a little head actually does snap and there is no adaptation any longer.

The Holy Ghost is a serious danger: it can transform people in one instant for a whole lifetime.

You see, one of these birds suddenly appears and pulls them under the water or flies away with them.

When the Holy Ghost appears in the form of an aquatic bird, it is usually a swan, like the swan that carried Lohengrin away.

That means a change within. It is not necessarily an external change.

These are very intimate and secret experiences.

I have often heard people say that from that moment, something broke, disappeared; they don't know

where it went but it is lost.

You see the bird comes and takes it away in the night.

That is a lost soul, or a part of the soul, for it can happen in all degrees. In certain cases it happens to such a degree that people feel that they are already gone, as good as

dead.

That is such a recognized fact that it became part of an early dogma, the system of Docetism, which was a very important heresy in the early church; it was considered a danger.

The Docetae thought that Christ was such a case.

They believed that he was an ordinary individual till the time of his baptism in the Jordan, when the bird descended upon him, a superior ghost-man seized him and transformed him into the great teacher of mankind.

And when he began to waver in the garden before his arrest by the soldiers, the bird took the god-man or the ghost-man with him again up into the lap of God and left the human husk, the ordinary man Jesus who was crucified.

He cried: "My God, why hast thou forsaken me," because he was left by the eternal spirit.

The Docetic conception was that no god was ever sacrificed, that it would have been quite impossible to sacrifice a god; it was an ordinary poor man who was sacrificed-he was abandoned by the white bird.

An entirely psychological viewpoint, and like most of those early heresies, beautifully human.

But the church had to be kept simple so those ideas were squashed.

I hope that either now or in two thousand years we shall be far enough along to understand their beauty. Most of them are terribly intelligent.

Now this arrangement, the Chinaman at the one end of the pond and the crane at the other, looks as if something were expected, and in fact something does happen.

The Indian emerges from the black water covered with slime, and on the side of the crane, which means that he moves in the direction of the representation of the Holy Ghost and away from the Chinaman, who is a system of Chinese philosophy.

The crane is the living spirit, a sort of animal form, because the animal, being nonhuman, is the symbol for the superhuman or divine. It is as if the Indian had been pushed in at one end of the water, made his way through it, and come up on the other side by the Holy Ghost, the crane, who now says: "Wipe the tears from your face."

Nothing had been said about his weeping, so it is as if the crane were interpreting the black water as tears.

This black water is a mood, a deep darkness; it is a sort of short voyage under the sea, which looked at externally or observed through one’s own consciousness is like a deep depression-as when things are dark

and the black water is closing over your head and you feel like hell.

It is a terrible depression, melancholia, which naturally means tears.

"Then the Indian came out of the water and sat upon the bank with his head bowed low upon his hands for he was very weary."

That is simply the aftermath of his melancholia.

And then something new happens: a camel came along and he mounted upon the camel and rode away.

The camel is the animal that carries the burden, and here it means the instinct.

You see, when one has been in a deep depression, after a while something comes up which takes one out of it.

I remember a patient who was only in a relatively reasonable mood as long as I was on the premises; as soon as I took my vacation she sank into a hole-suicidal moods, etc.

And I callously went away, as I usually do, because I knew she could only get out of these holes by her own powers; even if I sacrificed myself completely she would not get out of them, she would only get deeper into them.

So I went away, and she was in despair and decided to commit suicide.

She was walking down to the lake to jump in, and on the way she passed a shoe shop where she saw some very nice shoes and thought they might perhaps fit her, so she stepped in and bought them.

And she was made all over, reborn, her depression gone for not less than three weeks.

She was amazed, and when she told me was already building up feelings of inferiority that a pair of new shoes could cure her of such a melancholia.

If I had put a mountain under her feet it would not have cured her, but that pair of shoes did the trick. It made her doubt her own internal values.

I strongly advised her, in case of another attack of melancholia, to buy another pair, so the next time she

bought something else quite foolish.

Now such experiences are not to be invented, and from that she learned that her melancholia was only

worth about fifty francs; she learned to objectify those black-water attacks.

That was a sort of camel that came along and carried her out of the situation.

It was an animal instinct, and most childish, but the point was that she got into those black moods because she could not follow the indications of nature.

There were a number of camels around her but she paid no attention to them.

Because she did not want to follow the instincts, she held to one conscious conviction and plunged into darkness.

As soon as she followed the instinctive indication, she was instantly cured. It was like sorcery to her, it was so simple; she just followed a futile little intimation.

That is like the figure of the helpful animal in fairy tales.

When the hero is in a tight place and doesn't know his way out, one or two animals appear that prove to be very helpful; they show him the way-something very near and very self-evident which he has not seen.

This is the function of the instinct, and it helps in situations where nothing else helps, when your mind leaves you completely.

There are certain difficult situations in life when everything you have learned, everything you have slowly built up, crumbles away, nothing helps; and then you have a most foolish little idea or hunch and you go by that.

So people who can follow their instincts are much better protected than by all the wisdom of the

world.

Though of course if they had nothing but instinct they might be protected in the primeval forest, but they would certainly not be protected in a civilized situation where they needed mind.

The Indian is here represented in connection with the simple animal impulse.

He shows himself as a true natural mind, he is carried by instinct.

The great advantage of the natural mind is that it can live by instinctive impulse.

That is, on the one side it is a great advantage, but on the other side it is a disadvantage, a sort of restriction, because through continuous commerce with animals a man assimilates the truth of the natural mind to such an extent that it alienates him from the cultural or spiritual mind.

It sometimes becomes quite difficult to deal with the natural mind, because it is at too great a distance from the point of view of the spiritual mind.

So if left alone for too long with the animals, the animus might be carried away by them to a deeper unconsciousness, and then connection with the conscious ego would be interrupted; he might indulge too much in the animal world.

Of course, you should never misunderstand this as sex fantasies, say.

The earth has a spirit of her own, a beauty of her own, and there is enough to indulge in besides sexuality. The natural mind has the world of earthly beauty to itself really.

You see nothing is precluded.

And it is not so entirely materialistic as one assumes, because the animal-we don't know-may have a better knowledge of the deity than man, but of course an unconscious knowledge.

That unconsciousness is the danger.

If the animus becomes too animal-like, he becomes too unconscious and then the connection

does not work.

Moreover, when there is that lack of connection between the conscious and the animus, he animates the collective unconscious to such an extent that it is very difficult to deal with it.

Well, they rode out into the desert till they came to a wigwam, where the Indian went to sleep.

The wigwam is the right place for the Indian, he is among his own tribe where he belongs.

He is the natural mind, and instinct has taken him back into his natural conditions.

The animus is not meant to live in the depths of the unconscious, he is meant to live on

the surface of the earth.

He must be connected with consciousness, one should always know where he is; when he disappears, anything may happen.

That he is in the right place here is shown in the fact that when the dawn broke, he looked out of the tent and beheld three flaming crosses in the sky.

Here the animus functions in the proper way: he must have vision, he must see what is going on in the unconscious; he now informs the conscious that he has seen three flaming crosses, which the conscious

does not see.

The vision is like a sort of story, because the conscious ego is still a mere onlooker and has no hand in the game; thus far the animus and the animals are the active dramatis personae.

But the drama shows the proper function of the animus. It reveals the laws of the unconscious to the spectator.

I said, you remember, that a certain amount of disposable energy is used up in such a vision.

After a while the patient gets tired, and then the Indian goes to sleep, in spite of the fact that there is still something in the end pointing to a future problem, as is often the case.

These three flaming crosses in the sky indicate that the problem of the Holy Ghost is not completely settled.

What would you say about that symbolism?

Prof Eaton: It is the Christian symbol, Christ in the center and the thieves on either side.

Dr. Jung: And why flaming crosses?

Prof Eaton: That is the element of enthusiasm.

Dr. Jung: Yes, anything that is flaming, shining, has the element of enthusiasm.

It is radiating energy, so it is full of mana, a strong fetish.

That is quite contrary to this woman's conscious attitude; if I should ask her whether the three crosses held any importance for her, she would deny it.

But to the unconscious there is a great intensity in the Christian sacrificial symbolism.

And you remember in the Mithraic bull sacrifice the two dadophori are like the two thieves in the Christian sacrifice.

It is the sacrificial situation, and it is therefore full of energy and must be of great importance to her.

Yet people generally assume it to be of no importance even when their attention is called to it.

They ascribe to their minds the magic power of making thoughts come true.

Of course, they no longer believe that if they speak a certain mantra, a column of smoke will rise from the floor, but they assume that an idea which is fixed in their minds can by some magic process become a reality; they think they can charm and entice their mind by words, by speaking mantras.

To a certain extent that is true, but not to the point of producing new facts.

So our patient naturally does not attribute any importance to the Christian symbolism in the conscious, yet the Indian shows that it is full of radiating energy.

And that is not only true in her case, it is true of everybody.

Of course, I am not speaking of those Christians who consider it their duty to believe that the church is full of mana, though as a matter of fact there is perhaps less mana in it for them than for you to whom it seems

to mean little or nothing.

Christianity is a profound teaching, a gigantic attempt to master the secrets of the soul.

The last historic theory is the Christian theory, and as long as we know of nothing better, we have to

stick to the thing as it is.

It is as if you were on the bank of a river with no bridge; you wish to be on the other side, and you may think you are there, but the fact is that you are still on this side.

Christianity is the last word of mankind in the tremendous attempt to formulate the mysteries of the soul, and knowing nothing better we should acknowledge that we are still there; whether we like it or dislike it makes no difference at all, we are still there.

And that is what this woman has to see.

She is still under the influence of the Christian sacrificial idea; she is medieval, her ideal is saintliness.

It is the Christian idea with all its paraphernalia.

When it comes to any important decision in her life, most certainly she will decide according to that symbolism because it is still alive and full of power.

The problem of the Holy Ghost has not come to an end, so no wonder that in the next vision the great white bird appears again.

But now something very strange happens, the white bird suddenly changes into a dark hawk.

You know the dove is relatively weak and harmless, but the hawk is a wicked bird of prey.

Yet it is also a divine bird, it is the bird of Horus, the Egyptian Christ, and the official Catholic teaching is that the Egyptian myth was an anticipation of Christ.

And this dark hawk is darting about, swooping down to the earth and up again, holding an egg in its beak.

This transformation is decidedly a step forward, for here our patient is taught in the mystery play that the white bird could be just as well a black bird.

As I told you before, the spirit has two sides, it is ambivalent; the spirit can manifest itself in the highest supreme form or in the form of an animal of prey, a very destructive animal perhaps.

The hawk is just the contrary of the dove, and here the spirit, or the Holy Ghost, is performing in its dark form.

We are not used to thinking of the Holy Ghost as taking anything from the earth, as taking something from below, but always as bringing something down to the earth, such as the immortal feat, the miracle of transformation, the heavenly fire, or the generative power from God into man.

But now the hawk fills the role of the rapacious spirit, it seizes an egg.

Here for the first time we encounter the egg as a symbol. Have you any idea about it?

Mrs. Crowley: It might contain the germ of the new attitude.

Dr. Jung: The egg is always a germ, a beginning, but to what does it refer?

Remark: The beginning lies in the darkness.

Dr. Jung: That is perfectly true. The hawk is the dark nocturnal bird, the black form of the Holy Ghost, a rapacious bird that goes about in the night, that is used to the darkness and the earth.

And the white Holy Ghost is not capable of that kind of stunt; a dove could not steal an egg, it needs a bird of prey.

This is a very delicate point. I am sorry, but such symbolism brings up tremendous problems.

Here it is the problem of what one could call the morality of evil, the question of the usefulness of evil.

This has been one of the great stumbling blocks of theology. Why should evil be?

All the animi are firmly convinced that evil should not be.

To the four hundred millions evil is no good and should be wiped out as soon as it is discovered.

As to the individual case, that is not dealt with.

For instance, the four hundred millions should never lie, but in the individual case, you see, we have to apply that truth.

Meister Eckhart wrote a beautiful sermon about repentance in which he said one should not waste too much time on repenting one's sins because out of the night comes day; out of error, truth; and out of sin, forgiveness.

And he said that even the apostles were mortal sinners, that it looked as if God had burdened the chosen ones with sins the most, and he quoted some very good examples of that truth.

So when you study carefully the true biography of the individual-of course no written biography is really true, I mean the biography as the doctor sees it-you come to the conclusion that if there had not been a

certain evil, a certain good would also not have been.

Without mistakes or sins, the best moral qualities would never have developed.

For what is morality without freedom?

Where there is no freedom, there is no morality.

The thief in jail is not moral just because for the moment he cannot steal, he is a caged animal.

Let him be made cashier of a big bank where he has the opportunity to steal every day, and then if he doesn't steal, you can say he is all right, he is no thief any longer.

If there is no freedom to do wrong, there is never the choice between good and evil, so a specifically moral action is simply prohibited by a sort of moral cage.

If there is freedom, there is the chance of choice, there is the ultimate fight between good and evil.

And sometimes it is a much greater moral achievement if one chooses to lie than to tell the truth.

It is often the case that a thing which would be wrong, looked at from the standpoint of the four hundred million people, is the only right thing in the individual case.

When it comes to the individual, it is exactly like going into the interior of the atom, where the natural law doesn't count any longer.

The moral laws that are good for the four hundred millions come to an end, just as the natural law in the interior of the atom comes to an end; it is irrational.

And so the human individual in the zone of his moral ethical freedom is irrational. There you simply cannot judge.

The mistake is that we believe (and it is not the worst and most stupid people who believe it) that this general moral law is absolutely valid throughout the whole universe-as we used to suppose that natural laws applied to the interior of the atom.

It is a great discovery of recent years that these natural laws have not a universal application; they do not apply to the facts in the interior of the atom.

And so in psychology we make the discovery that in the sphere of the freedom of the individual, in the sphere of divine choice, divine freedom, laws have nothing to say.

We may think we have discovered in this an extraordinary truth, something quite new, but you can read it in the Epistles of St. Paul; it was his tremendous discovery that there the law came to an end.

To the superior man who has reached redemption, the law means nothing because the individual standpoint must prevail.

That standpoint is now becoming recognized in practical life, in legislation, for instance, the postponement of punishment is a recognition of that truth.

It does not matter so much what you do but how you do it.

When a decent man commits a crime under trying circumstances, his punishment can be postponed, he is not actually punished, because we recognize that though he has committed a theft or even a murder, he has not done it in the same way that other people have committed such crimes.

There is the victim as in any other case, but the individual conditions are absolutely different from the individual conditions in other cases and, therefore, deserve a particular treatment.

Perhaps an alienist is consulted because it is obvious that this man has not the same intellectual or moral outfit as other people, and that is taken as a reason for exculpation.

So in individual psychology we have to weigh all the time very carefully whether, looked at from an individual point of view, a good thing is not really to be considered as a very bad thing.

Mind you, nobody would doubt that Christianity was a very good thing for the four hundred millions, but it might be the worst thing for a particular individual; for him it might mean utter destruction.

I have seen cases where their condition is such that if they believe the Christian moral laws to be true, on top of everything else, they just go to the devil; one cannot heap up the virtues eternally.

Such people are only helped when you lift the lid.

Sometimes people who are indubitably good and wonderful, believing just the things they should believe, are so inhibited that any more virtuous efforts would mean death.

While the fact that I helped them to swear, for instance, was helpful, it was the greatest relief, a lifesaver to those people to utter a blasphemy; it opened up a new channel of life.

So finally, after many experiences of that kind, I came to the conclusion that it is really much more reasonable, or saner, or perhaps more corresponding to the unknown will of the unknown god, that human beings should live what they are, instead of just believing something.

Suppose that humanity should believe that salt was the principle of all evil and that eating salt was criminal.

Then the whole of humanity would stop eating salt and, of course, they would all die after a while.

Now is that the meaning o flife? Is that the fulfillment of the divine will?

Sure enough, if God wants the destruction of mankind he most certainly will instill such a creed into mankind, but what we see is that mankind and every living thing intrinsically believe in life.

Mankind feels that life has a meaning when one lives and there are relatively few exceptions to that rule.

Of course, there are so many monasteries, so many suicides-too heroic attitudes-but such things just

serve for a psychological demonstration and do not affect the bulk of human life.

St. Simeon Stylites stood on one leg on a column for seven years.

That sort of thing was necessary in the early days to demonstrate spiritual power.

Now we would say he was a silly ass, and a party of sightseers might pay five francs to see him; he would be an object of curiosity, but it would not be an uplifting sight.

The early Christians were tremendously naive, they thought it a proof of the Lord’s wonderful kindness that he allowed a man to stand upon one leg.

That is still true in the East, there are many good examples of what the Lord can do for people in that line, a man standing with his hair like a bird’s nest on his head, for instance, eaten up with vermin.

And think of the lives of those greatest saints, the Tibetan monks who have themselves walled in for sixty or

seventy years until they shrivel up.

One man was walled in for seventy-two years and died in the wall; he had atrophied completely and decreased to a third of his height.

But such enormities do not mean that the bulk of humanity is going to live like that.

In spite of all convictions to the contrary, life has always fulfilled its own meaning; it wants to fulfill itself and in a sound body.

We surely don't admire a tiger that eats apples and lives as a vegetarian.

But if in one leap, with a cow in his mouth, he jumps over a fence twelve feet high, that is a good tiger. And so it is with man.

There might be a wonderful specimen who has lived on noodles for fifty years, or who eats only salad like a rabbit, or who installs himself in a sun-baked Libyan desert forever; we can admit that such things are possible, but we would not assume this to be the meaning of life.

That is the license we have on our transitory way; we can indulge in mitigated suicide, but it is impossible to

make that into an ideal for the life of mankind.

We know nothing better than the laws that are laid down by man, and we must orientate ourselves by those laws.

Nevertheless, what you feel to be your necessity is surely your necessity, and if you can fulfill that necessity without murdering other people or being murdered, that is all you can expect.

The ultimate proof is always whether you get killed by the other people.

As long as they don't kill you there is some latitude between yourself and collective humanity.

Sometimes life demands such a latitude in order to be lived.

Of course, one should not live nonsensical things as sort of moral acrobatics, it is a matter of the individual necessity, like a lie in a certain moment, when it is much better to lie than to tell the truth.

So this is very important teaching for our patient.

The visions place before her eyes a white bird changing into a dark hawk, a bird of evil omen.

And that is the Holy Ghost that you rightly worshipped as the very essence of the right kind of life.

For it is the spirit of ecstasy, of enthusiasm, and no life is really lived without enthusiasm; you could put yourself into a box just as well and be buried.

Life is only worthwhile if lived with enthusiasm.

And the vision says that thing can change into a black bird, that it is even necessary in

order to get to the germ of life, to a new beginning.

You cannot keep on the white side only, you have to admit that the spirit of life will at times take on the aspect of evil.

Life consists of night and day, and the night is just as long as the day; so evil and good are pairs of opposites without which there is no energy and no life.

They are the Yang and the Yin and they are necessary.

Even the Holy Ghost has to turn into a bird of prey in order to snatch the germ of life.

The content of life is not always above, sometimes it is below.

That is the

important truth. Carl Jung, Visions Seminar, Page 124-140

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=carl+jung+visions+seminar&qid=1629891818&sr=8-1

Jung had the Spanish flu, during which he had some visions of spheres, (2021-09-16 04:07)

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Monday.

At some point in 1919, Jung had the Spanish flu, during which he had some visions of spheres, which he subsequently painted (The Art of C.G .Jung, cats. 56, 57, 58 , 59, 60, 61, pp. 131- 36.

On February 6, 1959, he recalled these as follows to Aniela Jaffe:

"In 1919 I had a bad flue and forty-degree temperature.

It was the "Spanish Flu." I felt I was losing my hold on life.

Then I had a dream. Of course, I can’t say for sure if it was a dream, or a vision:

I found myself in a small sailboat on a wildly disturbed sea. In the boat I found a sphere.

It was in the inside of the boat, and I had to bring it to safety.

Behind me a monstrous wave arose, which threatened to swamp me and the boat.

Then I landed on an island. It was a volcanic island, barren, like a lunar landscape or a dead country. Nothing grew there.

I can’t remember: was the sphere lying on the ground on the island, or did it hover over it? Later another beautiful picture came.

That must have been when I was recovering, or the dream picture denoted the beginning of the healing process: a wonderful evening sky vaulted over the island.

Between the two trees, a sphere floated or had settled there. And a last dream picture: it was in the harbour of Sousse in Tunis.

There a precious tent was set up, and in the tent the sphere dwelled or was kept.

In the harbor, the characteristic African sailboats were docked.

The impression of the harbour was very clear and very lucid.

When I landed in Sousse a few weeks later, it was exactly as I had seen in my dream. At that time I didn’t know that I would go to Africa.

That was only two or three months later.

When I arrived in Sousse, I saw right away: That is my dream!

There are the boats just like in my dream!" (cited in ibid., p. 137). The Black Books, Vol. VII, Page 200, fn 138

1. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=K0HX9PX6350B9XKBQN49&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8

Carl Jung: You do not want to meet the Gods halfway? (2021-09-16 04:39)

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[1]Black Books

Jung's Soul: "You are unbelievably defiant and rebellious. Consider the fact that the Gods are strong."

Jung: I know.

But for once they ought to use their strength for me.

They also want me to place mine in their service. What is their payment in kind? Their torment?

Man suffered agony and the Gods were still not satisfied, but remained insatiable in their devising of new torments-they allowed man to become so blinded that he believed that there were no Gods at all, or that there was only one God who was a loving father, so that today someone who struggles with the Gods is even thought to be crazy.

They have thus prepared this shame too for those who recognize them, out of boundless greed for power, since leading the blind is easy.

They will corrupt even their slaves.

You do not want to meet the Gods halfway? Carl Jung, The Black Books, Vol. VI, Page 332

1. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=D7YVF7G0G6T6J6SS26XH&pf_rd_p=9d9090dd-8b99-4ac3-b4a9-90a1db2ef53b

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Carl Jung: You'll crawl and beg for it like a dog. You'll raise your hands. (2021-09-16 05:06)

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[1]Black Books

So, it is love that you claim as a natural right, although you still ought to beg for it.

You get drunk on the blood of man and let him starve-love belongs to me.

You'll crawl and beg for it like a dog.

You'll raise your hands.

You will fawn, in order to get it. I possess the key and I will be a more just administrator than you half-beings, you soulless souls and you godless Gods, and you godforsaken God.

You will gather around the source of blood, and you will come bearing gifts so that you may receive what you need.

Oh, men, protect the holy source so that no God can seize it for himself.

The Gods know no measure and no mercy.

They get drunk on the most precious of draughts.

They waste it in drunkenness, since they know neither God nor soul.

Presumptuousness and excessiveness, severity and callousness are their essence.

Greed for the sake of greed, power for the sake of power, pleasure for the sake of pleasure, immoderation and insatiableness, this is how you recognize the daimons.

Ha, you have yet to learn, you devils and Gods, to crawl in the dust for the sake of love so that from someone somewhere you snatch a drop of the living sweetness. learn humility and pride from men for the sake of love.

You Gods, your first born son is man. He bore a terribly beautiful-ugly son of God.

But this mystery, too, is accomplished with you.

You bore a son of men, no less splendid-terrible, and you will also serve under his rule.

Both God and man are disappointed victims of deception, blessedly blessed, powerlessly powerful. Carl Jung, The Black Books, Vol

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2QS0YDNRO3HRN&dchild=1&keywords=jung+black+books&qid=1608198477&sprefix=jun

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The woman offering the child is Mary; Mary brought forth a child to be sacrificed on the cross. (2021-09-17 04:15)

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[1]Visions Seminar

24June 1931, Visions Seminar, Lecture VI

Dr: Jung (upon being presented with roses):

Thank you very much.

This is the day of roses by the way; it is the day of St. John the Baptist, who, for reasons unknown to me, is associated with the mystical rose.

The Freemasons distribute roses on the day of St. John the Baptist because of that association.

You see the astrological opposition is this:

John 24June

Jesus 24 December

John was born under Cancer, which is the retrograde sign of the culmination of the sun, the longest day; and Jesus was born on the shortest John Jesus o) +

day when the sun is increasing; therefore it was said that he must grow but John must decrease.

Now Jesus is characterized by the cross, and John by the rose, and the two together make this: EB The interesting fact is that we here come to the inner tradition.

On the one side is John, and on the other side is Jeshu ben Miriam-Jesus, the son of Mary-called the Deceiver according to the Book of John; here is the opposition between the cross and the rose.

The rose, according to old tradition, was withheld by the church.

The poets of the Court of Frederick II in Salerno and those in Dante’s group complained that the

medieval church withheld the sweet secret of the rose.

An interesting article was published in the Europaische Revue by Luigi Valli, a modern commentator on Dante, about the secret language used by the poets of Dante’s time in order to designate the mystical rose.

The rose means love. And this red is the color of passion.

It is not a light red, it is a strong red, a burning color.

It is also the color of the muladhara region, the lowest center according to the Kundalini yoga.

And here, you understand, is the same opposition.

The evidence for this is to be found in the Mandean Book of John or in the extract which Mead made from it, a little book called John the Baptizer, where there is an interesting discussion between Jesus and John.

John accuses Jesus of having given out the mysteries to the world, and Jesus, the "betrayer of the truth," defends himself by showing the miracles he has wrought.

One can well imagine that this is based on historical fact.

It is quite possible that John, being the teacher or initiator of Jesus, was convinced that such truths would be incomprehensible to the crowd and therefore should be withheld.

But Jesus thought that it would be cruel to withhold such a light from humanity, so he identified himself

with the Messiah and went out into the world to teach people the truth.

And we know the results, how it has worked.

As a matter of fact it was not understood-even the disciples misunderstood it.

The discussion never ends, and to this day it remains undecided who really was right.

But in the Manda-which means gnosis or knowledge-there is no personal savior; the savior there is called by a name which is of particular interest for us: Manda d 'haje, meaning understanding of life; that is an impersonal figure, a sort of Poimen, representing the wisdom or the consciousness of life, an exceedingly modern conception.

Those early people, like John, must have been quite aware that their contemporaries were utterly unable to understand such a concept.

Now we are here concerned with the vision of the descent into the cave, where a bird leads this woman to the fire and orders her to stand in it.

The bird is the helpful leading animal, and here it is simply a thought: an involuntary thought is personified by a bird that whispers into her ear what she ought to do.

As you know, there are two kinds of thoughts, the outward arbitrary and intentional thoughts, and the inward involuntary symbolical thoughts, and when the latter turn up they nearly always have a peculiarly commanding quality.

She was afraid of the burning fire, but again the bird commanded her, and when she stepped into it, the flames leapt up and burnt away her robe so that she finds herself naked in the fire.

What does it mean that her robe is burnt away?

Miss Taylor: The loss of her persona.

D1: Jung: Well, yes, it is her external covering, that stratum of personality between herself as she really is and the surrounding world, and therefore we could call it her persona.

But the persona is a very treacherous thing.

The persona can make one believe that it is the true and only thing, and such a prejudice makes people imagine they are nothing but the role they play, which of course is a very great mistake.

And very conscious people are particularly inclined to identify themselves with their consciousness, losing sight of what they are unconsciously.

That is the handicap of any strong consciousness.

Such a person is likely to forget that he is somebody else at the same time; it seems utterly improbable.

Prof Eaton: Is the persona identical with consciousness?

Dr. Jung: To a great extent.

But not quite, because the persona consists not only of the conscious contribution, there is also the unconscious contribution; and besides that subjective part, there is what one takes on from other people.

The persona is a sort of mental system which consists partially of oneself and partially of what one is forced to be by one's surroundings.

One would not have a persona if one were alone; usually people who are quite alone lose it altogether.

The photographs of Courtauld in Greenland, published in the London News, are a wonderful example.

He lost his persona absolutely.

He looks effeminate and sentimental, exactly like his anima: a morbid woman.

That poor fellow was in the Canadian Air Force, and he volunteered to go to the Ice Cape in North Greenland to make meteorological observations.

He entered his hut there in the beginning of last December.

Then there were such heavy snowdrifts that his hut was buried.

He had foreseen such a possibility and had made an air shaft going out of the hut and a tall flag pole, but the snowdrift piled up higher and higher, and though he tried to dig a way out every day, it was each day blocked up with snow, and finally he was buried entirely.

The top of the air shaft peeped out only about a foot and the flagpole, a little higher, was torn down by the winds.

So when an expedition was sent out at the end of March they could not find the place and went home.

It was feared that his food had given out and that he was dead.

Then a Swedish air captain went to hunt for him; he traveled over the ice at great personal risk, but he also failed to find him under the snow.

And then Watkins went with three men and dogs, and at last they found him and talked to him down the air shaft.

He was frozen in and for six weeks he had had no candles.

Think of such a horror!

From the end of March to the end of May he was in complete darkness; he had plenty of food because he had been careful with it, but no light and no tobacco.

They dug him up and the photographs are most interesting.

That fellow got absolutely ground to dust in the darkness.

That is why they put criminals into dark solitary cells.

Mr. Schmitz: But he is still living?

Dr. Jung: Yes, they brought him back.

I don't know what it has done to his psyche, nobody bothers about his psyche; but he looks very strange,

long hair, and the expression of a woman who has been intoxicated and then put into cold water till she nearly drowned, completely demoralized.

Mr. Schmitz: But his persona is coming back now?

Dr. Jung: Let us hope and pray that his persona will come back, because he looks like an egg without its shell.

Of course if any of us had to be under the snow for six weeks without a light!

Dr. Baynes: And without tobacco!

Mr. Schmitz: If the same thing happened to a woman do you think that she would become virile?

Dr. Jung: I cannot tell you that. I never saw one in that state.

I could not have told you how Courtauld would look.

It might be that a woman's animus would predominate.

Mrs. Baynes: How do you know he was not a sentimental young man before?

Dr Jung: Oh, well, no young fellow in the Canadian Air Force would be like that.

You can only explain it by the identity with the anima and the complete loss of the persona.

That happens easily to men who have met with disaster; they become effeminate because their appearance of masculine force is chiefly a matter of persona.

Everybody assumes that they are men and even if they are not quite convinced of it themselves, they

have to play a masculine role.

I saw a fellow who went into the army in order to appear like a man.

His daily prayer was: God, make me a man!

He grew a fierce mustache and developed a deep rumbling voice, but he was as soft as a peach inside.

And then a woman refused him and he was like a little whimpering child.

He was what one usually calls a weak woman, but that is an inadequate description because a woman would

show quite a different reaction.

So you see the persona is a very complicated mental system.

Prof Eaton: It seems to me that there must be more in consciousness than just the persona. When one sits alone by oneself, one is conscious of certain elements of the anima, but the whole of consciousness is wider

than the persona, is it not?

Dr. Jung: Oh, yes, because the persona is not a genuine article.

It is made up, a product, so there could hardly be a specific consciousness of the persona.

One can be conscious of it, but as I said, we are very often playing a role, adapting ourselves to people's expectations without knowing it.

We not only acquire bad habits of our own, more often we pick them up from other people, and that also is part of the persona.

One has to call people's attention constantly to such peculiarities of which they are utterly unaware; they have a certain way of talking or gesticulating, for instance, or they wear a certain kind of necktie, or shoes.

They have picked it up because something about it impressed them, God knows what, and it clung to them.

They don't know that they have assimilated it for the sake of making an impression.

Usually things that are felt to be impressive or smart are used as persona articles.

When a woman sees another dressed in a particular fashion and thinks it is becoming, she naturally chooses such a dress too, and it might become a sort of habit, the motive being altogether unconscious; that would be an influence which came from without.

Therefore I say the persona is both consciously and unconsciously a product of the sur-

roundings; it is a sort of compromise between the incomparable and incomprehensible ego, and the milieu, the surrounding

conditions.

Obviously a mental system of adaptation is a necessity without which one cannot live.

But although it has great advantages on the one hand, it has disadvantages on the other; for in identifying with it, one loses sight of the fact that the persona is a mere structure for special purposes.

One is likely to be identical with that system and to think of oneself as just that and nothing else.

For instance, those people whose only god is respectability-respicere means to be looked at-will naturally

identify with their persona; they are always bewildered if anybody tells them they are something quite different.

And, as I said, all people who are very conscious are in danger of such an identification.

Now our patient, being a very conscious person and very headstrong, is in a certain danger of that, despite everything she knows about herself.

She clings to her persona. Of course we all cling to something.

We live through our eyes, we live in the field of consciousness; in other words, one half is living outside of ourselves.

That is an illusion in a way, and particularly in this case, at the moment when this woman is developing

an inner way and when it is all-important that she should be what she is.

She must lose the last remnant of the persona illusion and stand naked before her own eyes.

And also before the invisible world, for it is in the mysteries that these things happen; there is no actual audience, but before the invisible onlooker she should be naked.

You see, she is never alone in these visions, she is accompanied by animals, or the animus, or several animus figures; and before these observers nothing should remain concealed.

Why is it so important that she should be forced to absolute nakedness? Why cannot she indulge, at least to a small degree, in a mild self-deception-a sort of mild persona indulgence?

Mr. Hutchinson: Because she would only take half measures, she would not face the whole situation.

Dr. Jung: That is perfectly true, but there is another point.

Of course she must see herself as she really is, but she is already far on that way; she has faced a good deal, but she is called to a still more intense consciousness of herself.

Let us assume for a moment that she has really convinced herself of her problem.

What more could there be?

Mrs. Crowley: The unknown problem.

Dr. Jung: Let us assume that nothing especially essential is unconscious except one thing.

Miss Taylor: To know what she has already got, to help her to go on.

Dr. Jung: Exactly.

To be conscious of herself as she is helps her to face her own problem, because she is then convinced that it is her own individual problem.

Most people do not believe this, they assume that it is just a mistake that they are confronted with certain problems in life.

For instance, a person tells me that in the year so-and-so he made a fatal mistake.

But there is no such thing, that is fate; fate is greater than we are, it was just what had to occur at that moment, and it was no mistake looked at from his inner structure.

he knows himself, he will understand that the mistake is himself and that therefore he has to face it.

But that is only half the value of the knowledge of one’s own individuality.

Even if people do face their problem, if they live it, if they really manage their lives with a full knowledge of what they are doing, even then they might still carry it through with the sort of limitless lack of consideration which is a peculiarity of the conscious.

The conscious has a very disagreeable quality; it always follows a straight line.

Suppose, for example, the goal to be here, (B), and a man sees his problem, the point to which he ought

to go-or what that seems to him to be, for it might be an illusion; this procedure takes placewhen one is not actually in the thing.

He really B sees only the point from which he starts, (A); 1 this is the point de depart. Now his consciousness ,C 1 advises him to make a straight line for the goal, ’, I (B), but as I said, the handicap of the conscious ’, I

is that it always acts in a sort of telescopic or " Y beeline, because it is entirely linked up with see- " I

ing, and the mistakes we made are on account D\ I of the one-sidedness of our optical apparatus. \I

So he visualizes his goal and makes a straight A line for it, and that is the mistake.

For his mind E or soul does not consist of the conscious optical apparatus alone.

It has a long tail; it is not only two-dimensional, it is three-dimensional.

It drags a tremendous tail along behind it that cannot go straight, it wriggles.

So the man is naturally forced to do the same, and that leads to endless trouble.

When he wants to take a direct course he finds that his feet are turned to the left, and he thinks it is a mistake because he cannot see the goal any longer, he sees something else-another goal, (C), and then he

thinks that is wrong, so he returns and doesn’t walk at all.

You see, in prolonging the way to the left, to the imaginary goal, he forgets that when he arrives here, (D), his feet will be turned to the right, and then naturally the mistake will occur again.

It will be the same on the other side, and again he will lose sight of the goal.

He can only arrive in this winding way.

The danger of our conscious way of living is that we constantly lose sight of the real goal and go after imaginary goals, which hinders us from advancing at all; it always induces a sort of limitlessness.

Your conscious processes as well as your unconscious-that is, the power from the back, of your instincts-are always pushing you out with a centrifugal momentum against which you must have some protection.

The only protection is the knowledge or consciousness of your individual limitations, what you are without a veil.

You must know what you can do.

You may come to a place where another person who started with you will make progress, go farther, and you imagine that you also can go much farther.

Another can, but not you. Sure enough you can go farther, but on your own path.

The moment you lose your own path, you lose your limitation.

The only thing that keeps you in shape is consciousness of what you are; you need a vision of yourself as an unveiled, absolutely naked thing.

That knowledge gives you the necessary limitations so that you can always correct what you are living, you can check it up; if you have a sort of conscious image of what you are, you know what kind of life coincides with your individual pattern.

You may be quite certain that if you imitate somebody else you will go wrong; when you follow another

person's conviction or principle you will most certainly go astray inasmuch as that principle does not fit in with your own pattern.

So at this moment, when things become hotter and hotter, our patient is again emphatically called back to the knowledge of herself; her picture is put before her eyes, so that when the visions move on, she will never again lose sight of herself, she will always know who she is.

For these figures of the collective unconscious could easily insinuate that she is quite other than what she is, and then she would lose conviction about herself and lose her path. It is a tremendous temptation, because on that path people make astonishing discoveries, things of which they have not even dreamt.

Mr. Schmitz: In saying that one must know who one is, you mean this word probably not in the intellectual sense of wissen, but more in the sense of innersein.

Dr: Jung: Not by the head but by the heart.

Mr. Schmitz: I cannot give anybody a formula of myself.

Dr. Jung: Heavens no, surely not. It is a feeling experience.

Therefore I should not say who one is but what one is; it is an inner experience.

Now when she stood in the fire naked, she said:

The fire died down and the bird disappeared. I walked about the dark cavern searching for a way to escape but could find none. Then I was afraid and walked about like one demented.

That is perfectly plain. The situation is typical symbolism.

You have heard again in Professor Hauer's lecture about that place in the lower abdomen called muladhara, the root center.

So here the cave would be the central place where the Kundalini fire starts, the fire being symbolized by the serpent that takes its life or its mana from the god Shiva as the center.

As long as things are in a quiescent condition the serpent does not get the fire that is dormant in the creative point of Shiva; but when it receives the living spark from the god that is hidden in the creative center, in that moment the snake leaps up and mounts through the different centers of the abdomen, as well as the thorax.

In the diagram (page 418), if you call A the root center, and B the center of consciousness in the forehead, it would indicate the movement of the serpent coming up from the lowest center.

You understand of course that that is merely metaphorical.

People sometimes assume that there really are such centers, but the Hindu himself

says ’Just as if" there were such centers; it is not to be taken literally.

But the interesting thing is that the symptoms which are roused through the localization of the Kundalini serpent almost point to physiological facts, it is really ’Just as if" there were such centers which influence

certain organs.

People in whom the Kundalini serpent has reached the heart region will most probably suffer from neurotic symptoms in the heart; and as long as the Kundalini is unconscious they suffer from abdominal difficulties.

As I told you, there is hardly any case of hysteria that is not accompanied by abdominal trouble; also peculiar sex excitements.

When the Kundalini starts there is sex trouble, and the next thing would be bladder trouble, like forced urination.

Then comes the stomach, and then the heart, and then the higher psychological regions.

To repeat: first the perineum, at the base of the small basin; then the region of the bladder at the entrance of the basin; then the solar plexus; then the region just above, the diaphragm; then the larynx; and then

the forehead.

There is something beyond, but these are the practical examples.

Miss Wolff If there is actually trouble in the spine, to what region would it belong?

Dr. Jung: But all these troubles are spinal, as part of the sympathetic nervous system.

The sympathetic centers at the entrance to the lower basin, for instance, would account for bladder trouble.

Sex troubles would be associated partially with the sympathetic system and partially with the spinal cord.

But the farther up one goes, the less the sympathetic system is apparent; in the heart region it is no longer so important, and in the speech center it disappears entirely; there it is clearly the brain.

As I said, we cannot really speak of any definite anatomical localization; we should always bear in mind that it is "as if."

Now here she is in that abdominal cave, in the region where the fire starts and where there are absolutely no preconceptions.

It is just as if life were starting again; nothing has yet happened. In the beginning of life, in early childhood, one sees what an individual really is; children who are already introspective at an early age have an intuition about themselves which perhaps never leaves them.

They know exactly what they are.

Later on they usually lose this knowledge; it is partially squeezed out of them, and partially they succumb to certain illusions, and it is only much later that they discover it again.

That is the reason why the Freudian theory makes such a fuss about the reminiscences of early childhood.

If you can remember those facts, you know what you have been, because whatever happened to you then was yourself.

Of course in a way nothing ever happens to you which you are not. The life you live is your life.

All your experiences are yourself-that is exactly what you are.

So

when somebody complains that he has been a victim of a sexual attack, say, in early youth, and explains his whole life by that occurrence, one must say that it is lamentable, yet it was himself, he experienced it.

You see, if such a thing had happened to him, but it had not been his own experience, it would have made no impression, it would have passed him by.

Usually neurotic patients think that one thing or another has had such and such an effect, but I have gone through numbers of like experiences myself and they have left no impression because they were not mine; whilst others were traumatic, and one had to be an extraordinary acrobat to explain why-because a dog waggled his tail at one or something like that.

Now this woman’s fear of becoming demented because she is caught in the cavern is not out of the way, for there is a particular risk in that close association with the lower centers.

Anybody studying the Kundalini yoga is conscious of the fact that he is treading on a dangerous path, he

is quite aware of the peculiar dangers in calling forth the serpent.

For it will certainly complete its path if possible; that is, if the yogi is able to stand it.

The further the snake progresses, the greater is the danger, and the most dangerous point is when the snake reaches the head.

Therefore it is probable that few yogis reach the stage when the snake enters the ajna center of consciousness.

That should not be mixed up with our ordinary consciousness, which has nothing to do with this particular kind of experience.

One can be quite conscious, yet one has not the consciousness which is brought about by the serpent.

That whole yoga process is something additional to our normal mental development, as I always try to make clear.

That development of consciousness is not a normal process; it may be said to be abnormal, an additional consciousness.

One cannot possibly foretell what the result of such a thing might be, it would be somewhat different from anything we know.

You see, the experience of the awakening of the serpent is not merely a sex experience; there are millions of sex experiences, and there is not one real yoga experience among them.

That is something apart, it is a particular kind of sex experience.

So the process of yoga is really a thing that happens on a different plane, as it were, and there are dangers and risks which do not attend the usual development of consciousness.

The usual development is normal, there is nothing out of the way, while this whole thing is absolutely out of the way, one is treading on dangerous ground.

Should one reach the lowest place, muladhara, for instance, one might be caught in the roots.

Such experiences are so real that people who have not the faintest knowledge of Eastern philosophy have painted pictures of a human figure caught in the roots of a tree; there is one in The Secret of the Golden Flower, a recumbent female figure dormant in the roots, in muladhara.

It is associated with the danger of insanity because insanity is really that attachment to the roots of consciousness.

It is just as if in this process one were giving up all the attainments of civilization and living the whole experience of the world over again.

Naturally there is the danger that when one returns to the state of the animal one may get caught in

the animal, the animal psychology may sway one’s consciousness and clement or dissociate it.

Therefore a typical case of insanity might be called a yoga experience that had gone wrong; something had been touched in the roots of such people so that the serpent leaped up and they were caught; a piece of psychology had come up which they were unable to swallow.

When one studies a case of schizophrenia or dementia praecox, one nearly always finds some such experience in the beginning of the disease.

I will tell you a very simple case.

A very introverted young man fell in love with a girl, and he hoped to find her at a certain dance.

But she was amusing herself dancing with another man and did not pay much attention to him.

When he asked her for a dance she said she was sorry she was already engaged, and he took it to heart and went home.

On the way home he tried to be reasonable, telling himself that she was unaware of his love, and that it was a bit exaggerated to leave because she had disappointed him.

But when he got home his disappointment grew, and finally he was in absolute despair and wanted to throw himself out of the window.

In order to protect himself from that impulse he went down into the garden, and there he was seized by such a terrible wave of emotion that he rolled on the grass, biting the ground and crawling about like a beast.

After twenty or thirty minutes he came to his senses and was absolutely frightened out of his wits at having had such an attack.

For several weeks after that he slept very badly and had a most peculiar sex trouble about which he consulted me.

You see, this is the story of a boy hitherto normal, yet there was that dynamite dormant in him; that moment was enough to kindle the fire, and it simply swept through him and transformed him into an animal.

He got out of it, but he was terribly scared.

He had been a very gifted musician, but he gave up his music because it was associated with emotion.

He had been very imaginative but he became the most commonplace individual.

I followed up his life for twenty years and always found a note of fear of anything emotional; for if the Kundalini should be detached a second time, he felt that he would probably be unable to cope with it, he was afraid it would drive him mad.

Now that man is apparently leading a curiously normal life; he is normally married and has normal children, and everybody would say he was a good and respectable citizen; his normal life is evolving according to rule.

Yet there is that dormant condition in him which he is certain he could not manage, so one cannot even talk to him about it.

He just escaped by making the immense sacrifice of his whole personality, and the sacrifice of his hard-won artistic achievement as well, because that was associated with it.

Mr. Hutchinson: Do you think it was essential for him to give up his music?

Dr: Jung: It is possible that he might have been protected so that he could have maintained his artistic accomplishments, but it is questionable. I have seen cases where one cannot do more than to shield people

against themselves.

Mr. Schmitz: And what is the difference between the case of this man and the case of this woman?

Dr. Jung: Oh, she can cope with it.

Mr. Schmitz: But what she does is more than normal psychology.

Dr. Jung: Yes, it is supernormal psychology.

You see, Providence really meant the neurotic psychology to be supernormal, but it often remains

subnormal.

Mr. Schmitz: So the neurotic ought to use his neurosis, to make something of it.

Dr: Jung: "Many are called but few are chosen"; that is an esoteric truth.

It is true that the neurotic can only be really cured by supernormal psychology, additional psychology; if that cannot be accomplished they are just maimed.

They are either crippled, or they are supernormal.

Miss Wolff Is not this additional or supernormal psychology as a rule the problem of older people? Normally, young people have to move away from the unconscious in order to develop their conscious, and only when they have got a firm standpoint in reality and achieved things in it, can they relate to the unconscious without danger.

Dr. Jung: Oh, yes, there was a reason of course psychologically, but not for holding him up for more than twenty years, and even in later life he could not cope with it.

That man is only a few years younger than myself; I was quite a young doctor when he came to me, so it is possible that if his brain lasts and he is still vital and elastic at sixty, it may come up.

All this applies to the second half of life, but there are exceptions where people have to go through the process earlier.

I have seen young people who have had to go through it because they were already in it, they had their feet entangled very early, and in such cases it is sometimes an operation that may cost them their lives.

But there is nothing to be done, particularly with people who have already had an attack; they just have

to go on with it if they are to have any chance, no matter how young they are.

Mrs. Sigg: Children rather often have similar experiences.

Dr. Jung: Oh, yes, that is true.

You see children of a certain age, if they have any introspection at all, have far more knowledge of these things than adult people, who are getting blind.

Young children have a consciousness which is remarkable.

I find the psychology of little children exceedingly difficult; their dreams, for instance, are amazingly difficult.

One would assume that they would be quite simple but they are far from that.

Of course some are obvious, but they have an unusual number of great dreams, and great visions too, and to deal with them requires an hypothesis which makes one quite dizzy.

One has to assume that they have a consciousness of the collective unconscious, an amazing thing.

It makes little children seem quite old, like people who have lived a full life and who have a very profound idea of what consciousness really is.

Hence the saying: fools and children speak the truth. It is because they know it.

Children have the vision still hanging over them of things which they have never seen, and could not possibly have seen, and which are in accordance with the theory of reincarnation.

It is just as if reminiscences of a former life were carried over into this life, or from the ancestral life

perhaps, we don't know.

I could tell you children's dreams which are simply uncanny, and if you want to interpret them at all, you have to use uncanny means.

They cannot be explained even by the psychology of the parents.

They must come from the psychology of the collective unconscious; one could say they were remnants of things they had seen before they were born, and that is really vision.

I know a case where a vision affected a whole life.

Individuals can be stunted all through their lives by a vision in childhood.

Such children are not quite born-their birth takes place much later, when they can detach.

But many people are never quite born; they live in the flesh but a part of them is still in what Lamaistic philosophy would call the Bardo, in the life between death and birth, and that prenatal state is filled with extraordinary visions.

Miss Sergeant: There is a poem by Wordsworth called "Intimations of Immortality." It is very beautiful and it corresponds with this psychological fact.

Dr. Jung: You see, that explains why children have really cosmic dreams, astronomical dreams, for instance, like approaching the world globe which they see in the distance.

This connection with the roots is a new and very peculiar experience.

It is, as I said, as if the whole process of becoming conscious were repeated, so it is expressed as a second birth, and the one who has undergone it is called the twice-born, and is supposed to enter into a condition

which is mana or taboo or redeemed-whatever the religious term may be.

At all events it is an experience that creates a new kind of consciousness, which could be characterized psychologically as a detached consciousness, a consciousness which is no longer in participation mystique.

I don't want to go further into all that now, but I mention it in order to explain to you the experience our patient is undergoing, her fear of insanity.

For if she does not develop that new kind of consciousness, she will be enmeshed in the roots, with no consciousness of what she has experienced.

That is absolutely typical for cases of insanity: they go through the most extraordinary experiences, but if one explains that it was a marvelous symbolic experience, they see nothing of the sort.

They are simply blindfolded by the fact that it actually occurred and cannot detach from it enough to see it as a symbolical event; it is real to them.

I say: "Don't you see what that means?"

But they don't even care what it means, they stick to the fact that it has happened and are crazy.

That is the root and they cannot detach from it.

You may remember, in the Two Essays, 7 the case of the young man who suddenly became insane

because of a disappointment in love.

He saw those starry couples in a great river, and then had a strong feeling conviction that the treasure was in the astronomical observatory.

He never could ask himself what it meant.

He would have been cured in one stroke had he been able to say to himself: This is a strange idea which is rising in my mind, what does it mean?

If he could have asked himself such a question, he would have been ready to establish a supernormal psychology.

Mrs. Crowley: In a way, would not the primitive rituals take the place of that?

Dr. Jung: Oh, yes. Initiation rituals do purposely drive people mad in order that they may have that extraordinary experience and be liberated from it at the same time, which, of course, is the very best protection.

It is like breaking a weak bone; when it heals it is stronger than before on account of the callous place.

It is pretty rough treatment for the bone, but we are forced to do it occasionally. It is no pleasure for either the patient or the doctor.

Now this woman has to remain down in the dark, in that very comprehensible fear, until she can stand it.

Usually such states of panic or great emotion last, or repeat themselves, as long as one cannot stand them.

When one can stand them, they are overcome; if one can tolerate such a condition and remain quiet, it vanishes.

It is as if one had taken the energy out of the emotional form and transformed it into a sort of consciousness.

That is the Kundalini process.

Then she continues:

At length I heard the Negro descending. (That Negro who was lying on the ground with his hands filled with fruit, that god of vegetation who had been above while she was down below.) He sang: "I sing to

you of darkness and of flaming fields." He opened the door of the cavern.

You see he is the one who opens the way for her.

What is the meaning of his being above while she is down in the unconscious, of his being outside while she is inside?

Mrs. Crowley: It is because he is the detached part of herself; he can see the whole whereas she can see only a part.

Dr. Jung: Well, he is that power which is in the serpent fire, the part which she could not stand, and therefore it is projected.

He lives it, he holds the fruits of the earth, and he is pouring out his blood.

Now that is a Christian idea, the hero idea: we are not capable of living it, but the hero is capable of it.

Therefore if we have a burden we cast it upon him as quickly as possible and get rid of it.

The hero can carry it, and moreover he promises to redeem us-which is exactly the reason why nobody

is redeemed.

That is quite impossible, it is a mere projection, a sort of historical illusion which was a truth that worked for a certain period of history.

But for us it will not work any longer.

We know very well that if we cast all our sins upon the Lord it won’t work, nothing happens and we only get neurotic.

So the Negro simply anticipated what she was intended to do: to be on the surface, to

receive the fruits, and to pour out the blood. He is the opener of the way, the psychopompos.

Then she says:

That means that they are in absolute unbreakable union. As the Christians would say: Christ became my brother and my brother is myself, so I am Christ.

Now that is of course a most blasphemous assumption; anyone who said that would be considered insane.

But no, Christ was simply a modern individual.

He just lived his own mind, he had an interesting kind of conviction, and he made an experiment.

He identified with his own way against all traditions, against all conventions, against his whole family, and against all the respectable people of Palestine.

That is what he meant to do, and he paid for it.

And that is what this woman is meant to do, nothing else, just that.

It is like an early Christian going into the arena, or like Christ himself who was doubtful how the whole thing

would turn out so that he had his bad hours in the garden before he was crucified.

You see these things are as serious as in the early days of Christianity.

Tertullian taught his disciples to seek the arena, and that is the idea here: to become oneself and risk even going to the dogs, or being blasted to bits.

That is what is waiting for this woman, and therefore she needs the super-personal consciousness.

Now I think we may stop here because we are at the end of this vision.

I can only tell you that the process of becoming herself continues, but it is a slow process which requires a great deal of inner preparation.

You might have thought she would say: "Ah, I see!"-and leap to its accomplishment.

But that is impossible, she cannot step out of that vision into the street and say: I am what I am, and now come what may.

That is absolutely excluded because she would get into a most terrible panic.

She has to make herself safe first by a magic process.

The following visions are concerned with the symbolical or metaphorical processes which should make her strong in order to start on the warpath.

Before we leave, I want to call your attention to a new book by Charles Aldrich, The Primitive Mind and Modern Civilization.

It is an excellent exposition of primitive psychology.

He has done some work with me here and has a psychological point of view, so he presents his subject in a

way which is useful to us.

The books about primitive psychology are not always intelligent. It is published by Kegan Paul. Carl Jung, Visions Seminar, Page 412-427

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=XPYV13TR68TPYNQ2T7YN&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=8caabbc2-8392-48c9-9638-4780506

We assume that we will be in a blissful state when redeemed (2021-09-17 04:44)

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[1]Visions Seminar

18 November 1931 Visions Seminar LECTURE II

We were speaking last time of the vision of the white city which our patient saw beyond the giant, and I quoted that fragment from the sayings of Jesus in the papyrus at Oxyrhynchus.

I have here a contribution from Mr. Allemann with the complete quotation:

"'Jesus sayeth, ye ask who are those that draw us to the kingdom if the kingdom is in Heaven? The fowls of the air, and all beasts that are under the earth or upon the earth, and the fishes of the sea, these are they that draw you; and the Kingdom of Heaven is within you; and whoever shall know himself shall find it.

Strive therefore to know yourselves, and ye shall be aware that ye are the sons of the Father; and ye shall know that ye are in the city of God, and ye are the city.'

Is this not an exact parallel to the Indian conception of Atman-Brahman, being the spark of Life eternal within man, to find which in oneself is the most individual experience and at the same time the most collective one, as Brahman is Life in all creation and beyond creation?"

It is exactly the same idea.

You know early Christianity is supposed to have been influenced by the East, but it is difficult to make out to what extent.

The legend of the youth of Krishna, who was contemporary with Christ, is such a close parallel that Christians say it originated in Christian countries or was affected by Christian influences, while the Hindus

assert just the opposite.

As a matter of fact no one has really proved an influence either way, though such connections existed at other times.

This idea of the city of Brahman-which means Brahma himself, of course-is very much older than Christianity.

There it seems clear that there were connections between the East and the West.

No scholar in our days will deny the Persian influence on the conceptions of early Christianity; the Christian idea of heaven and hell, for instance, is typically Persian.

The influence of Hindu philosophy is still questionable, however, though it is a fact that there were Buddhist monasteries in Persia about two hundred years before the birth of Christ.

So it is possible that, through Persia, Buddhistic influences-or any other influences reached the Near East, perhaps Alexandria, and found a welcome there among the syncretistic elements which were at the origin of Christianity.

Since Christianity is one of the products of the syncretism of those early centuries, there might have been a direct connection with Indian ideas in Alexandria.

But it is also possible that it was an autochthonous, spontaneous growth, that the same thought originated in the Near East and the Far East.

Again and again in analysis I discover in dreams or fantasies ideas which are a close analogy of the Eastern ideas, and yet the dreamer has not the faintest notion that he is reproducing them.

Kundalini yoga is an excellent example, a remarkable parallel.

Mr. Baumann: A few years ago in Tibet, sculptured figures were found closely resembling Greek sculpture, almost the same style, yet they were made rather before the Greek time; and evidently the same rites were

celebrated for those gods as for the Greek gods.

Dr. Jung: Yes, there were Greek colonies as far east as the Punjab. You probably refer to the discoveries of the Turfan expedition.

Three or four German explorers discovered the existence of a Greek civilization-one could almost call it-at Turfan, which showed the great influence of Greek art upon Indian art, particularly upon Buddhistic art.

There was also a Byzantine influence; certain examples of Buddhist sculpture look exactly like Byzantine sculpture.

That was the Gandhara civilization-a mixture of Greek and Hindu.

Such influences date from the time of Alexander's great campaign into India. He is still a legendary figure

there.

Ishkandar is the Arabic form of Alexander; any Arab knows that name, and he is as well known in India.

This comes from the fact that, as late as about seven or eight hundred, the great highways that went from

the Far East, India and China, through Central Asia to Byzantium were still open, because the rivers were full of water.

But in the eighth and ninth centuries the rivers dried up, and the road was completely obliterated.

A few years ago an Englishman explored those caravan roads.

It was an extraordinary adventure, he almost died of thirst, but he found the old route which led from China to Byzantium, much of the way through the desert.

He discovered caches where precious books and silks and jewels had been hidden; and he found coins on the road, which had probably been dropped there by one of the last caravans that passed that way.

I suppose somebody had a hole in his pocket out of which dropped a coin from time to time, just where this Englishman found them, for nothing had happened since.

They were still lying there as they were left a thousand years ago, because nobody traveled there any longer; all the old rivers mentioned by the writers had dried up.

The existence of those roads shows that there was a close connection with the West, and it may account for the Greek remains in India.

Certain religious beliefs of the Near East penetrated into China; Manichaean documents, for instance, have recently been discovered there, translated from the Persian or Uigur language into Chinese, and they were found in East Turkestan as well.

The Christians, also, went into China; the famous Nestorian monument in Sianfu was erected in 781,

with the inscription in both Chinese and Syrian.

Wilhelm speaks of it in The Secret of the Golden Flower, and it seems not unlikely that even the text of the Golden Flower was affected by Christian ideas.

There was probably more traveling in those times than we assume, and therefore more mutual influences. Greek coins have been found as far north as Norway.

Not long ago a Greek coin was found near a dolmen about twenty miles from Zurich, and Greek writing was known here before the Roman conquest.

Well now, you remember that we were dealing with the dwarfs last time, which is a very important motif. What are they?

Miss Taylor: You said that they were helpers, teachers, and also that they were the innate spirit of things.

Mr. Allemann: Are they the natural mind?

Dr. Jung: Yes, but just now I would like to know how you would justify the idea that they were the spirit of things.

Can you substantiate it?

Mr. Allemann: They are cabiri, who are also helpers.

Dr. Jung: Yes, but that is not exactly the spirit of things. But there is one connection, the so-called Kanopoi.

These are the spirits of vessels, of amphoras and such things.

There was the idea that the spirits of ancestors were still living in the vessels used in the household, in pots, amphoras, etc., an idea which probably comes from the fact that in old civilizations the dead were buried in the great wine jars or amphoras such as were used to hold grain.

In Peru, as well as in the Near East, the dead were buried in such vessels, or when they

were burned, the ashes were put in the amphoras.

Perhaps that is the rational origin of this idea, but besides, we have a much better psychological explanation in the peculiar fact that, according to legend, the dwarfs did the housework.

For instance, when a woman was kind and put something aside for them-a drop of milk perhaps-and particularly if she was not curious about them, then in the night they cleaned up the house with brush and water.

When she got up the next morning, the whole house was clean, all done by the brownies, the dwarfs.

The German word for them is Heinzelmiinner.

There is a beautiful drama called Der Tote Tag, written by a German artist named Barlach-he is not a writer, he is a sculptor or painter about the spirits of things.

He gives them names, he calls the ones who go about in the night and clean the house Besenbein, which means broom-leg.

The origin of that strange animation of objects is psychological.

It comes from the fact that our psychology in the beginning is by no means our psychology, everything is psychical through participation mystique.

That means by projection you might say, but it is never done by projection.

Nothing has ever been projected, that is a wrong conception really, the term projection is wrong; it has always been outside, it was never inside.

A so-called projection is simply a thing which is discovered to be outside, and it then becomes integrated by the discoverer with himself.

Our psychology was all found outside, it was never in our pockets.

And so it is with the primitive, the psychological functioning of the primitive is exteriorized, it is identical with things, the things are his mind.

Any country with old traditions, like Switzerland, has over it that net of the unconscious; we still have places with legends attached to them.

If you say to a peasant that you will give him twenty francs if he will tell you all the local legends, he doesn’t know what you are talking about.

But in the evening, over a glass of beer and a pipe, he is likely to say: "That is a bad place over there, a man has built a stable there but he will have trouble."

They have agreed upon projecting a part of their psychology, a certain psychological effect, upon a certain place, and if you happen to buy that land and build a stable there, you

associate with it and it becomes

a psychical fact-it is a part of the general unconscious of the people which is still alive.

So to the primitive, not only his land, his rivers, woods, and hills are alive, but also his personal belongings, his spears, swords, canoes, whatever his belongings are, and that goes so far that it is even expressed in the language.

In all primitive languages there are prefixes and suffixes to express whether an object is living or dead. Instead of simply speaking of "an ash tray," you must always say whether the ash tray is male or

female or neuter or alive or dead.

Even in French or German you must say "der Aschenbecher," showing that it is a masculine ash tray, and in a

primitive language you must say "der Aschenbecher lebendig," the living ash tray.

In certain languages you must go even further and say whether it is upright or lying down, or whether it is inside or outside.

If you speak about it at all you must say: ash tray, male, alive, upright, inside the house.

If it belongs to me it is alive, if it belongs to you it is dead; since the ash tray belongs to the club, I say it is dead.

Whereas my book or my pipe, particularly my pipe, is teeming with life, it is sacred, nobody may touch it.

So the objects that are particularly beloved and connected with the chief’s life, like weapons, are assumed to have sex or life of their own, but it is always the life of the possessor, living parts of his psychology.

That accounts for the fact that still, in English, ships have sex, one speaks of them as she.

And on the Mediterranean, ships have eyes.

Of course, we explain that as apotropaic, warding off evil influences, but underlying it is the eternal idea that the ship is alive and has eyes and can see.

Also, primitives are absolutely convinced that there is no object in the world which does not speak.

Trees can speak, for instance, because everything is filled with its own life; and that is, of course, a complete

exteriorization of the psyche.

All this shows the origin of dwarfs, the spirit in objects; they are the last of that original mental condition, where objects were my life, or where my life was the objects.

And those psychological parts, the dwarfs, are personified because each part of the psyche is a person; it appears actively, with a human personal voice, so one must assume it to be a person.

Lunatics hear voices out of objects, out of the smallest things, perhaps a match, and they are personal voices, as if they were all small human beings.

Therefore it is exceedingly difficult to convince such people that the voices are not real, and this makes them almost incurable.

If they can pass beyond that stage, if the personality is synthesized again, they become able to realize that the voices were something outside; but as long as they are happening, they cling to their conviction

that they are real.

Mr. Baumann: There is a very impressive picture by A. Welti: A man has died and his body is being carried downstairs, and the spirits out of his golden wine cups follow him down.

Dr. Jung: Yes, that is a fine representation of this primitive fact, for all beloved objects contain a part of one's psyche, and when one dies that mana recedes from the objects and emigrates, as it were.

Mr. Baumann: You said last time that the dwarfs were artistic, and chiefly did metal work. If they are really the spirits of things, they seem to try to express it in an artistic form.

Dr. Jung: That comes from the fact that if the object is alive, it suggests to you what you should do to it.

There is a beautiful Chinese story to illustrate that in the writings of Chuang-tze:

A wood-carver once made a bell frame, which all the people admired as if it were the work of spirits.

The Marquis of Lu also beheld it and asked by what art he had succeeded in producing it.

The wood-carver said: "I am but a craftsman and of what art should I be possessed? Yet one thing I will mention.

When about to undertake the work I was careful not to waste my vital powers with other thoughts and felt it necessary to fast in order to make my heart quiet.

After fasting for three days, I did not dare to think of any earthly gain or honor for the execution of my task.

After five days I did not presume to think of any praise or blame which it would produce, nor of the skill that it might display.

After seven days I had forgotten my body and all my limbs.

At that time I thought no more of your Highness and your court.

Thus I gathered myself up into my art, and all stultifying temptations from the outside world vanished.

Then I went into the wood and looked at the trees, their forms, and the manner of their growth.

When I came to the right tree, I saw the figure of the bell frame finished before me, and I applied my hand

to the work.

Had I not found that tree, I must have given up the work.

My Heaven-given faculty and the Heaven-given nature of the wood worked together upon it.

So was my spirit engaged in the production of the bell frame, and so it is that people think it a divine work."

This story makes one understand the extraordinary feeling for the material in old Chinese sculpture: the material spoke to them.

And it seems as if the marble in old Greek sculpture told the artist what the figure or the column should be like that he was about to make, what the marble wanted to become.

Do you remember, for instance, the two figures of the barbarian slaves in the Boboli gardens in Florence?

I advise you, the next time you are in Florence, to go first to the tomb of the Medici and look at Michelangelo’s marbles there, and then take a taxi, don’t look out of the window, but drive straight to the Boboli gardens, and there you will see the difference.

Those two figures of the barbarians are suggested by the stone, the stone speaks, it is really the stone;

while in Michelangelo’s figures the stone has just nothing to say; you get an hysterical impression, you feel that he did something with the stone which never should have been done.

I had a feeling of nausea; I said, "Now this is hysteria."

It is the beginning of the Baroque style, and that was certainly not suggested by the stone.

The Gothic style is also in a way hysterical because it is not true to the nature of the stone; the builders

suggested wood into the stone, and therefore they made buildings which are like plants.

And in antiquity they made the living ornament, like ivy, clutching the stone, not being the stone itself.

We have got very far away from the antique activity of the stone, when the spirit was still in the object and the object could suggest itself to the artists.

To the ancient artists or builders the material suggested a certain thing.

A goblet or a sword said: "You must decorate me in such and such a way."

Or the canoe said: "You must paint me, you must give me eyes, you must decorate me because I love you."

That was the relation, because the antique man was under the spell of the object.

For instance, a native was carving his canoe with the utmost love and care, and he spent so much time on it that when he came to the stern of the boat, the bow was already rotten.

The boat said: "I want to be carved"; so he carved and carved, and in the meantime the parts he did first were decaying.

If he were the master he would surely be able to do just so much carving, he could do what he liked.

But no, the boat is his superior and tells him what he must do, so he goes on for years, and in the

meantime the boat is gradually rotting away.

That shows what the animation of the object means. I am convinced that primitive inventions were

also made in that way, and that many poisonous or healing plants were discovered, not by experience but by the suggestion of the objects.

For when primitives say that the trees tell them this and that, it is apt to be the truth; perhaps not in one sense, but it is remarkable what the primitive unconscious can do when it is absolutely outside in the object.

One sees the same thing in mediums or in very sensitive people; they have one door still open, one part of their mind is not theirs, it is outside in an object and it knows what the object knows.

Such a fellow is able to produce one’s own thoughts, as if he were in possession of one’s

goods, so to speak; and from such experiences one can draw conclusions about those early conditions where the human mind was still in objects.

Then man had only to perceive and apply what was suggested to him by the things themselves.

One hears similar remarks from artists even now, if they are a bit primitive-that certain materials suggest such and such forms or creations.

Now out of these facts, the ideas concerning the dwarfs have come.

On a higher level-we come now to modern times-the dwarfs have been obliterated as domestic spirits, but psychologically they are still there; that is, they are not yet part of the ego-consciousness.

It is questionable whether they can ever become part of it.

But they are no longer found in objects, they are now in our unconscious where they are the equivalent of objects; and there they function psychologically in the same way as objects functioned before, namely, as spontaneous suggestions, which may be either helpful or injurious.

Of course, you can say that nothing was suggested to you, that it just happened to come into your mind.

Since you cannot trace the origin of the suggestion you are inclined to deny that it has been suggested; you think that seems almost pathological and that you will be accused of hearing voices, or depending upon things you cannot admit.

But they are voices, no matter how you understand them, and here you have such a case: these helpful

powers are suggesting that this woman should be naked.

And we said that being naked means being as she really is, with no particular adornment, no particular fuss and conventional makeup to deceive others or herself.

She should be just herself with no veil in between. Now why should that be necessary?

You remember she wants to pass the giant who stands in her way to the white city.

Miss Taylor: You said it was in order to have nature on her side.

Dr. Jung: But how would that help her against the giant? Is nature as strong as the giant?

Dr. Reichstein: The giant is made essentially of the same stuff as her clothes, and if she takes off her clothes it will take away his power.

Dr. Jung: That is it.

Her clothes are also a persona, and if she throws away that veil or that deception, it would be what one calls sympathetic magic, a charm by analogy.

To produce rain by magic, one sprinkles water or milk or blood on the ground; or one imitates the sound of wind or rain, in order to create the mood of raining.

The so-called frog songs of the Rig-Veda are a good example; they are seven or eight thousand years old, and quite incomprehensible if they are not understood as rain charms.

The priests assemble and sing like frogs-sing the frogs-because frogs always sing during the rain, and thus they create the mood of rain in nature.

So by throwing away the thing in her which is like the obstacle, she would be throwing away or overcoming the obstacle.

Then she continues:

I threw stones at the giant, blinding him in one eye. Still he stood. I stabbed him in the breast many times.

Still he stood. I looked up into the sky.

Throwing stones at the giant and blinding him in one eye suggests famous analogies, David and Goliath, the Old Testament myth, for instance, which we spoke of last week.

Those things are tremendously in our bones.

People always wonder where they get all those biblical analogies.

It is because our ancestors were imbued with them.

The thumbling against the giant, blinding him in one eye is an old myth, which surely has something to do, also, with Ulysses and the Cyclops Polyphemus, who only had one eye.

But here she makes no impression upon the giant, he is apparently not put off; even when she stabbed him in the breast it did not help.

So the old means, rebelling against or attacking the obstacle, has not succeeded, and she is forced to invent new schemes.

She says:

I looked up into the sky and beheld a star which sent rays down to my forehead, and the crescent moon descended upon my head. "Behold," I said to the giant. But still he stood.

Even when, very naively, she points to a crescent upon her head, it does not work.

Now what would it indicate, that she has a crescent on her head?

Mrs. Fierz: That she is the goddess of the moon.

Dr. Jung: No less than that! But it makes no impression upon the giant, and the reason is that it is just bunk, it is not real.

She could never be a moon goddess, that is mere inflation, she is trying to bluff him.

You know certain people, when they are up against their own fear of public opinion, quickly identify with one divinity or another, hoping for help, but it is no help because it is just bunk.

So the identification with the moon goddess proves to be useless.

This gesture of the patient is by no means unique; as I said, people often try it in the moment of difficulty,

in order to make a certain impression, for they themselves really believe it.

You see, it is something like a fascination that comes over her.

She is caught in her own concepts, in her own words; she has a feeling of divinity through an inflation from the unconscious.

Her continuous preoccupation with these unconscious concepts has given her a sense of power and importance, which is quite apart from the usual little effects, the little vanity that one can produce something which is interesting to the analyst.

The other fact, the inflation one gets through the occupation with the collective unconscious, is much stronger.

After a while one has the feeling that it is all rather simple and very beautiful, and that one must be very gifted to see such marvellous things, that it must be a divine influx filling one with such pictures.

Also the idea that it is all coming up from one's own creative depths, indicates that one is perhaps the originator, and so slowly the identification with the deity filters into one's psychology whether one likes it or not.

With due modesty one says: "Of course I am not a god, but it is after all very wonderful what one can do, what beautiful things one sees."

And one gets so used to this royal array that after a while one must come to the conclusion that one is something very peculiar at least.

Then when the difficulty comes, one falls back on being Napoleon, or something like that. It is a sort of unconscious readiness to bluff.

It is quite legitimate up to a certain point, but in this case it will not help, because that giant is not human and cannot be killed with ordinary bluff.

For bluff is made of the same stuff as this giant; he knows all about it.

It is again a veil, this time a divine nakedness.

You know people like to say, more or less in the words spoken by Luther before the Emperor at the Reichstag in Worms: "Here am I standing and God help me"-that sort of thing because they feel their own case to be analogous.

They feel themselves to be a great reformer or a great martyr perhaps.

It ought to work, but it is the same fabric as the giant himself, also an illusion, a veil of deception.

Even when there is no particular difficulty to face, people are apt to remind themselves of their own greatness and importance.

"Don’t you know who I am really?"-something like that.

There was a case in Zurich-I should really tell the story in Swiss-a very popular man here once met several boys playing ball in the road, and he very foolishly played with them.

Then after a while he could not hold it in any longer, he found it too marvellous that he should condescend to these little creatures, they should at least tell at home with whom they had played.

So he said to one of the boys: "Do you know with whom you are playing, do you know who I am?"

And the boy said: Oh, yes, you are a-well, the equivalent of a jackass.

We have that marvellous word in Swiss, Loli.

You see, the child saw through the veil.

Like the beautiful Andersen fairy tale of the king who announced that he had new clothes made of stuff that

was invisible to all those people who lied, that was visible only to those who told the truth.

He walked into the church in his shirt, and of course they all said that they saw the clothes; there was only one little child who was honest enough to say: "Why does that man walk about in his shirt?"

Well, the vision goes on:

Then I saw a faun who beckoned me into the woods and gave me a goblet to drink. When I had drunk, a great strength entered into me and I returned to the giant. A white bird flew at the giant’s throat, sucking the blood therefrom until he sank into the ground. Then I stepped over the body and walked into the white city. The light was blinding, the white stones

hurt my feet.

That is a theme for fantasy obviously.

At all events the faun suggests an antique reminiscence; it is a regression into the woods.

She goes far back into the Dionysian mentality; therefore the goblet which belongs to the cult of Dionysus, the blood or the wine.

And that touch of the earth is sufficient to give her the necessary strength to overcome the giant.

Not that it is she who does it, it is the white bird that flies at him. What about this white bird?

Dr. Reichstein: It is again the spirit which was once killed by the Indian.

Dr. Jung: Yes, and later it flew down to the Great Mother figure.

Here we have that bird again, after the Dionysian intermezzo.

It would seem as if she would now be in possession of the white bird, but it appears, not as her possession, but as the typical helpful animal, apparently because she followed the beckoning faun.

Drinking the blood meant a reidentification with nature, as in the Dionysian cult it was a reconciliation of

man estranged from man through civilization.

In those ancient days when the original wildness broke forth, it was sometimes expressed in a very emphatic way: the maenads tore the flesh of living animals with their own teeth.

Now after this identification with nature, nature proves helpful, sending the white bird. In modern Christian psychology, a white bird is always associated with the Holy Ghost, but it is very difficult to understand how the Holy Ghost could enter the scene here at all.

How could the Holy Ghost appear when a Dionysian mystery has been celebrated?

Dr. Barker: Can you look upon it as the result of the union between her and the Dionysian?

Dr. Jung: We must, it is the result.

The animals become helpful because she has been reconciled to nature, but how is it possible that the Holy

Ghost enters the scene after the faun episode?

That is difficult to explain.

Dr. Reichstein: The spirit is also a part of nature.

Dr. Jung: Are you conscious of what you say?-the spirit as a part of nature? I hope we have no theologians here!

But I am quite of your opinion, I am certain that there would be no spirit if it were not part of nature.

Dr. Reichstein: So it would undergo the same laws as nature generally undergoes.

Dr. Jung: But by what principle would you explain that or make it plausible?

Well, we must not forget the fact that "les extremes se touchent, " which means that when we reach one extreme, in the very next minute we encounter the other.

It is the law of enantiodromia, the law of Heraclitus, that when things have reached their culmination they transform into their own opposite.

That is the teaching of the I Ching.

So this woman goes to one extreme with that faun, back into a pre-Christian cult, and in that moment the turn comes.

For instance, St. Paul received the Christian revelation at the time of his greatest sin.

When he was apparently the farthest away from Christ, really persecuting the Christian she was on his worst errand when he went to Damascus-just there he had the vision of Christ.

That would be absolutely incomprehensible if we did not know that the yea is close to the nay.

Here, then, in an instant the situation is quite transformed, the bird is really the natural spirit, and it is the Holy Ghost.

The Holy Ghost is always expressed by a natural thing, either by fire or by a bird.

These two symbols have been retained in the canonical writings because they could not very well be evaded or wiped out.

In the quotation I read to you today, Jesus said it was the animals that led you to the Kingdom.

How could you ever understand yourself without realizing the animal that is within you? But you avoid the knowledge of yourself.

Then you may ask why you avoid that knowledge, and the answer is, on account of the giant.

For you can only know yourself if you really get into yourself, and you can only do that

when you accept the lead of the animal.

You can fully understand why the church had to obliterate that saying of Jesus, it was too awkward.

Animals play no role in the New Testament, except in the famous passage of St. Paul about the apokatastasis, which is mentioned as included in the great mystery of redemption.

So one could say that through that regression to the Dionysian point of view, through the contact with the earth, the miracle of Antaeus had occurred.

Antaeus was the giant whom Hercules was unable to overcome until he discovered that he was the son of the earth, that when he touched the ground he was so strong that he could not be overcome.

Therefore Hercules lifted him up, and the moment Antaeus lost contact with the earth he was powerless, and Hercules easily overcame him.

So getting down to the earth means strength; then one touches facts which cannot be denied.

And instantly when the earth is touched, the other phenomenon which belongs to nature comes up; the compensating phenomenon is the spirit.

Therefore one finds them together in the Dionysian cult.

Silenus is always with Dionysus, you know; Silenus is the wise old bird, always drunk, yet speaking the wisdom of the wine, the wisdom of the earth.

They are drunken gods, but on the other side, they are both gods of prophecy.

Therefore Dionysus is beside Apollo as the other proprietor of the oracle of Delphi.

That the spirit was contained in the Dionysian mystery we know, also, from the results of excavations in the Villa dei Mysteri in Pompeii, from those frescoes of the initiation ceremonies, which I have shown you.

And it is evident in the resemblance, or contamination, between Bacchus and Christ.

There is nothing without spirit, for spirit seems to be the inside of things. Dionysus is concerned with the outside of things, with tangible forms, with everything that is made of earth, but inside is the spirit, which is

the soul of objects.

Whether that is our own psyche or the psyche of the universe we don’t know, but if one touches the earth one cannot avoid the spirit.

And if one touches it in the friendly way of Dionysus, the spirit of nature will be helpful;

if in an unfriendly way, the spirit of nature will oppose one.

Therefore the countless legends of people who have offended the spirits of things.

The primitives are tremendously afraid of doing the wrong thing, of not being polite to the spirits; in certain places they have to bow, or to whisper something to propitiate a certain ghost; they have to pay attention.

We never pay attention, so we probably offend the spirits of things all the time, and because we have not been polite they will be against us, and this leads us more and more into a kind of dissociation from our

own nature.

That the white bird sucks the blood of the giant means that the power of public opinion is completely hollowed out by the spirit.

The spirit is that which makes us free; this woman is instantly freed from the weight of convention when she is helped by the natural spirit.

Without it she is quite powerless. Now what is the spirit? That is the question.

Well, the spirit is really a certain attitude: one speaks of doing something in a certain spirit, or that a certain spirit moves one, meaning a sort of general idea, or an archetype.

But it is not made by man; no idea made by man can move one.

The best this woman could do was the moon goddess idea; that was her own invention, and it proved to be completely inefficient.

But if the bird is on her side the giant collapses; that is, when a natural spiritual attitude is present, it works immediately; it is as if the giant had never existed and as if there had never been any conventions.

Now it is necessary to have conventions.

Nothing would be more foolish than to destroy them; they would never have come to pass if they were not really needed.

And it is right to collapse before convention, we are meant to collapse before that giant.

Otherwise we could not overcome the giant.

It would do no good, it would always be too early in life.

It is much better that we collapse, for we thus remain at least in an orderly condition.

To fight convention by futile arguments and attacks at society only leads us into a new

convention which is worse than it was before.

We really cannot circumvent it.

The only thing that may break conventions is the spirit; it is worthwhile to break conventions for a new

spirit.

To oppose convention for a whim or a fad is nothing but foolish destruction if we succeed at all.

But for the spirit it is something else.

Spirit is constructive; out of spirit something can come, because it is a living thing and a fertilizing thing, so naturally it has a great advantage over mere conventions.

A convention is never creative, but spirit is always creative.

You can find this psychology in the Epistles of St. Paul; everything that I am saying here about the spirit, he has already said.

His relation to the spirit is exactly what I mean by this passage.

When the giant collapses, she steps over his body and walks into the white city; that is, she arrives at the Self, and one could expect here something very impressive.

But the light was blinding and the white stones hurt her feet.

So her arrival in the white city, which really should be a sort of triumphant entrance, is not so wonderful.

To what does that point?

Miss Hannah: She cannot stand it yet, she is not ready for it.

Dr. Jung: She doesn’t seem quite ready for it. Probably she has had an illusion.

When she sees the white city from the distance, she naturally thinks, as anybody would: there is the place of rest, the place of completion, the real goal.

We assume that such a goal must necessarily be most satisfactory in every respect, but the vision says, by no means.

Well, that is often the case.

It is the Christian prejudice to connect the idea of the perfect, almost paradisiacal condition with the idea of redemption.

We assume that we will be in a blissful state when redeemed; if not here, then at least after death.

But in reality it is not so simple as that.

The Self can be, and very often is, the most difficult task; it is almost insupportable.

That is why people avoid it; they do their level best not to become acquainted with themselves, not to be themselves, because everything else seems to be easier.

It is as if people had a very clear notion about the Self, and therefore they avoid it most carefully, for in becoming acquainted with it there would probably be trouble.

That is also anticipated by the Christian legend, we learned it there.

Jesus was the first man-for us-to show what happens when one becomes oneself, and we are not ready to go as far as that.

He got into terrible trouble, and his real followers in the first centuries found themselves in various bad

holes.

Some got into the arena, some were tarred and feathered and used as torches by Nero, others were crucified upside down like St. Peter, or beheaded like St. Paul.

It was not agreeable.

Our arenas are of a much more subtle nature, things are getting very psychical in our times, far more invisible, through back yards and round corners.

The torture is much more refined, but life has not become easier in any way. Carl Jung, Visions Seminar, Page 447-460

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=visions+seminar&qid=1631609136&sr=8-1

What do you let yourself suffer through the suffering of another? (2021-09-18 04:35)

[paypal _donation _button border="5"]

Maggie Taylor
Suffering that is not understood is hard to bear, while on the other hand it is often astounding to see how much a person can endure when he understands the why and the wherefore...
Carl Jung

[1]Black Books

1. III. 19. 132

Jung. My soul, it is hellishly difficult.

Soul. It happens as it must. There is nothing more to say.

I. But how must it happen?

S. Should I foretell the future to you? Should there be anticipation? So listen: no stone will be left unturned. Everything will fall down again.

There will be mountains where there are valleys, there will be dry land where there is water. Are you satisfied?

I. Do you dare to joke? What are you planning? Do you have magical designs once more?

S. Not at all. I am merely boisterous.

I. Have you intoxicated yourself again?

S. A little. I smell opportunities.

I. It is fatal if you have caught sight of something again. Do you really want to plunge

yourself again into matter?

Who grants you the right?

S. Who other than you? You are soft again, like butter in the sun.

I. Where have you caught me?

S. Now, where possibly else than in the so-called humanness? You are impressionable.

A good word, is it not?

I . What are you playing at?

S. The so-called soft heart.

I . Do you want me to cringe at being humane?

S. No, but at the mixing. What do you let yourself suffer through the suffering of another?

They want to see you solid, strong, and healthy. They still need you as an impenetrable wall.

That would be true love-more stone than heart.

I. You are hellishly cruel.

S. Do yeti you want me to plunge myself into the heat of eternal procreation?

Do you want again and again to be blended into the molten flow, in the dissolution of matter?

To start all over again from the beginning? But you need the continuation, not the beginning.

I. Who can prove to me that you are not lying?

S. Do you feel that I’m lying?

I. I can’t say. But where should it go?

S. To your Golgotha, where everyone is going to leave you. For now, you still must be more unknown.

I. What are these dark words? What is my Golgotha?

S. Do you want to know this?

I . I must have clarity. If you know it, speak.

S. I know only the word. However, Philemon knows more.

I. So call him.

S. <D, a mortal wants to know about Golgotha, his Golgotha.

Philemon: Is it curiosity? Or would you like clairvoyance? Golgotha is death for the sake of the Gods. -?- What does this tell you?

I. I seek no death for the sake of the Gods, since I would like to live for the sake of men.

Philemon. But the Gods want your life back. You have given birth to the luminous one.

He who bore him will procreate no more. He will give his life to the Gods and not to men. What are you pondering?

I. I am considering what it means to give one's life to the Gods.

Philemon. Ask Ka, the shadow. He knows about this.

I. So answer me Ka, dark son of the earth.

Ka. How should I form my gem, how should I give form to the Gods, if you yourself go on the way of procreation?

Haven't you drawn magical appearance from the black rod? If you are not solid, the light that everyone thirsts for will extinguish.

Who should live from himself, if you don't do it? Will you borrow life from others through mixing? All are drawn into procreation.

Who possesses his soul? You must be solid for everyone, unmixed and cut off.

I. I see the inevitable. The Black Books, Vol. VII, Page 197-198

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=26UDBBT4TVT16&dchild=1&keywords=jung+black+books&qid=1610022864&sprefix=j

So the Pharaoh eats also the eyes of Horus, the white and the black eye.
(2021-09-18 04:38)

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[1]Visions Seminar

25 March 1931 Visions Seminar Lecture IX

Last time we dealt with the symbol of the eye, which is a very widespread archetypal image; it appears in the history of the human mind at different periods and in many parts of the world.

I could have brought you a number of contributions to illustrate that, but I don’t want to go too far into this symbolism just now because it does not play such an immediate role here; it is only an anticipation of mandalas which the patient drew later on.

But I have a few contributions at least. I will read you first a short quotation from the Upanishads, where there are a number of passages about the eyes.

In one, for instance, there is the aspect of the two eyes as the male and the female eye, the male eye being

identified with the sun, and the female eye, the left eye, with the moon.

The same idea is found in Egypt in the famous Unas text.

Unas was one of the very early kings and from a text of his time are derived those strange ideas of devouring the gods, where the Pharaoh eats the small gods for breakfast, and the big gods for his midday meal, and the middle-sized gods for his evening meal.

And there is an apparently unique passage about the white eye and the black eye of Horus.

Usually there is only question of the one eye of Horus, but in the Unas text he has two eyes.

So the Pharaoh eats also the eyes of Horus, the white and the black eye.

The interesting thing is that the white eye is the summer sun and the black eye is the winter sun, the weak sun.

Then Ra is also supposed to have two eyes, and the left eye would be the winter eye and the right eye

the summer eye.

Also there is the comparison with the sun and the moon as being the two eyes of heaven.

This is the passage from the Upanishads: "The man that is here in the right eye is called by the name Indha, the kindler of fire-yet, although he is Indha really, they call him also in a veiled way Indra" (the idea is

that the people called him Indra, thus linking him up with the great god Indra) "because the gods love that which is concealed and are shy of the things that are manifest.

Furthermore the human figure in the left eye is his wife, the viraJ, the shining one."

So the right eye would be the male eye that kindles the fire and the left eye would be his wife, the female

eye.

Those are the two things which our patient sees on the black wall, the star that emanates and the eye that receives.

Now Dr. Reichstein has just given me a contribution from a book by Jane Leade, Revelation. I don’t know it.

s it a modern book?

Dr. Reichstein: No, it is from the seventeenth century. She was an Englishwoman. A German translation of her writings was published in Amsterdam in 1696. This passage is quoted from a German edition published in Strasburg in 1807.

Dr. Jung: It is called Revelations, the Tree of Faith or the Tree of Life.

There is a vision of a bowl of crystal, and seven golden arrows with which one shoots at the goal where the insurmountable power is located.

Then a week later the same vision occurred, but this time five arrows have reached the goal; two are left over which are destined to make a breach in the sphere that should be pierced or traversed, but they are hindered through a sort of obstacle, a pool of slime.

Then the last, the seventh arrow, is the symbol of an all-seeing eye with two wings, which enable the

arrow to fly over the pool; that is the idea of penetration, of overcoming the obstacle, and penetrating the secret chamber.

Arrows have the meaning of directed libido, and golden arrows would mean value, which would be of course energy or libido, so they are directed units of libido.

Seven is the holy number.

Seven does not mean the arithmetical number in such a case, it means a quality, just as primitive numbers mean qualities and not arithmetical values.

So when the number seven occurs in a dream, it refers to the quality seven, which simply means mana, just as the number four, or three, or any other of the primary numbers are supposed to contain mana.

To the primitive, numbers represent magic qualities.

The possibility of counting was discovered relatively late, and the first perception of numbers was merely an extension of individual knowledge of the units.

For instance, a primitive chief had a herd of about six-hundred-fifty head of cattle that were driven into the corral every evening, and the chief knew when they were all there; sometimes he apparently counted them, but he could only count to ten so he must have known every head individually.

As our peasants in Switzerland always have individual names for their cows, and they count them by their names instead of with their fingers, so the primitive chief knew when all his cattle were in by the fact that they all had individual qualities, or individual names.

Also, he can estimate the size of a herd of gazelles or elephants by the extension of ground they cover when pasturing.

Numbers are, to begin with, a sort of geometrical design to him, which accounts for the symbolism of the so-called holy or mana numbers; all numbers from one to nine are mana and certain numbers besides.

That is, all the primary numbers, the first that man could count, were mana because they formed particular recognizable geometrical designs; and then the next mana numbers, like 12 or 2 1, were constructed geometrically from the primary numbers.

For instance, twelve was represented in Egypt as a perfect crystal with twelve facets, and that is a symbol. In the Musee Egyptien at Cairo there is a beautiful blue crystal-well, it is made of glass-that represents the

number twelve, and each surface consists of a triangle which is another mana number; so the whole thing is mana and probably used for magic purposes.

These seven arrows, then, simply mean libido arrows that are seeking the goal, and the goal is characterized by the quality of insurmountable power.

That is the Shiva bindu point, the point of unextended intensity.

Then the last arrow, which should transcend the obstacle, that black pool of slime, is characterized by the symbol of the all-seeing eye and the two wings.

This leads us a bit beyond our actual symbol of the eye; the eye with the two wings is a derivative of the eye which we are dealing with here.

It means a winged view, a winged thought, a sort of magic thought that carries the libido across, indicating that the last part of the way can only be done by winged thought.

Now the highest center in the Tantric yoga system is between the eyes, the so-called ajna center, the center of knowledge or of knowing, and that is represented by a circle, a mandala, with two wings.

This is very ancient symbolism; one eye of Ra, the summer eye, is the disk of the sun with the two wings, and that disk is surrounded by the cobra, the royal serpent.

The Egyptian symbol which you see on all temples is a parallel to the Hindu symbolism of the creative

intensity, where Shakti, the goddess of creative energy, appears in place of the snake.

Now we will go on to the next series of visions.

We are here concerned with the question of whether our patient can penetrate and pass beyond the black wall.

She says: I beheld a strong giant. He stood lifting up his hair to the rain which fell upon his head. When he saw me he put me on his head and we descended underneath the sea.

We have no reason to assume that she could not penetrate the eye, though it is not mentioned that she has done so.

So, since she is in a symbolic situation, which shows that she is in the unconscious, we may assume that she has really passed into the interior of the eye; and the interior of the eye is liquid, and she is here under the sea.

Then the figure one sees in the eye is identified with Indra, the great god in the text I read you, so that giant is the figure in the eye, "smaller than small yet greater than great," and it is of course again an animus figure.

His gigantic dimensions show that he is a sort of god or demigod.

We see him here engaged in some activity of his own apparently, before being concerned with her, as if she had caught him in the act of doing something meant for himself only-lifting up his hair for the rain to fall

upon.

Have you an idea what that could mean?

Mrs. Fierz: He is strengthening the power of his head.

Dr. Jung: Yes.

This symbolism sounds very absurd, but it is really a sort of primitive magic ceremony, of which the patient is not aware; these images come rapidly, one after the other, and she herself cannot make out what it is all about.

The rain that falls from heaven has always a fertilizing quality, and since it comes from above it has celestial mana.

So the rain is more than water pouring down, as the sunshine is more than wavelengths coming from the sun; it is also mana and therefore has all sorts of psychological effects.

For instance, the fuss we make about sun cures has much to do with the mana of the sun; it has the most extraordinarily psychological effect upon people.

And so practically everything which is natural is not only what we understand it to be, that thing and nothing else, just rational; it is irrational at the same time, it has a hidden mana quality which can only be discovered by analyzing the unconscious effects of these very natural events.

To know what the rain means, you should expose yourself to the rain in order to experience the mana

effect.

Naturally your conscious mind would think it was just water falling down, but there is something particular about it.

Certain people quite definitely like to be in the rain.

Expose yourself to the rain in your bathing suit and see how it works; it is entirely different from a mere

douche.

Dr. Adler: There is a custom in Germany of putting children in the rain in spring so that they may grow quicker.

Dr. Jung: Exactly.

You see rain in popular superstition is used as a charm, it is magic, and that is not to be rationalized; it is an entirely psychological effect.

You can say that is only a poetic idea, but it is a fact, it is poetic mana.

It seems as if one-half of the world had been made by an engineer and the other half by a foolish poet.

So the giant is strengthening his hair by receiving that mana; it is like watering his flower beds, he is making it grow.

And what about the hair in itself?

Mrs. Deady: In the story of Samson, his hair was his strength.

Dr. Jung: Yes, when his hair was cut he lost his power. Hair is supposed to be a sign of strength.

Therefore a person with very thick strong hair is assumed to be temperamentally strong, particularly passionate, or brutal, or a sexual hero.

Then the hair has much to do with the head, and therefore people, especially women, have always been very keen about hairdressing.

Primitive women sometimes arrange their hair in a very elaborate way, and not only women, but men also.

One sees in Africa astounding fantasies upon the heads of those people, built up with the aid of clay and wax and all sorts of things.

So what would hair mean?

Miss Sergeant: Thinking.

Dr. Jung: Well, yes. It is mana emanating from the head, and therefore you often see sunlike structures upon the head.

And what people cannot do with hair they try with hats-by way of expressing something with the head.

Naturally one always tries to make up for whatever is lacking.

One can almost tell the condition of their mind from the kind of hats women wear.

Now this giant obviously wants to strengthen the emanation from the head, whatever that is.

It usually has something to do with the power of thought, and it may have to do with will, or with understanding and insight; that is not quite clear.

But I assume that in this case the giant would be the animus, who is trying to increase the power of his head

because he feels that a task is waiting for him.

Something very difficult seems to be ahead, and it is now as if he were just waiting for the coming of his lady into the unconscious.

Then he puts her upon his head, again emphasizing it.

This shows how big he is; she appears like a little figurine, and he is like Zeus holding his daughter Pallas at the moment when she came out of his head as a newborn baby.

So we may conclude that the task must be rather formidable from the fact that she needs such an enormous animus to cope with it.

Then from underneath the sea, she says:

There we came upon a woman asleep surrounded by writhing snakes. The giant called to her: "Arise, the time has come."

At this the snakes subsided.

The woman arose, and walking over the quiet snakes, she came to me and kissed me. Her face was dark, her lips full and red.

She seemed very strong.

She took me by the hand and led me into a room where many young men were standing.

I saw her go to one and embrace him. He called me and took us both into his arms.

Then again she took me by the hand and led me to another room.

There I saw many old men sitting with their eyes fixed upon the ground.

She called out to the old men: "I bring you a gift," and the old men stood up and lifted up their eyes while we passed by.

This is the picture of the big woman, this Etruscan type, clearly a goddess, and my patient is the small figure who is to be initiated.

This would be the cave under the sea. Now what about this big woman?

First of all we have the attribute that she is surrounded by snakes which writhe about her.

What would that indicate?

Mrs. Crowley: The earth quality, the earth energy. Also a sort of magic.

Dr. Jung: Well, here it just means, Look out!

I told you about that famous inscription on the Palatine in Rome-like a sort of exclamation mark.

Magic, mana, dangerous, important!

It indicates that there is something very definite about this woman.

As she describes her, what would be her chief characteristic?

Dr. Baynes: Erotic.

Dr. Jung: Yes, that is indicated by the full red lips.

Women paint their lips nowadays to mark their erotic quality. It suggests cherries that ought to be eaten. Sure enough, it is a shameless advertisement of the Eros.

You see, they cannot do such a thing and believe afterwards that they were quite innocent.

So this is the woman that appears now in civilized humanity, the woman with the very visible legs and the painted mouth and all the other paraphernalia of the cocotte.

Here is the very substance of it, it is the chthonic woman par excellence, and since she is of superhuman size, she would be the chthonic goddess.

And from the subsequent events, what do you think she is doing with the poor little initiate?

Mrs. Crowley: It is a sort of introduction.

Dr. Jung: An introduction to what kind of adventure?

Mrs. Crowley: An erotic adventure.

Dr. Jung: She says that there are old men sitting about and the woman says, "I am bringing you a gift."

What does that mean?

Please use your imagination, it is getting very exciting.

Dr. Richstein: She is offering her to them.

Dr. Jung: Yes, it is sacrificial prostitution, quite simply. She is thrown to the wild beasts, as it were.

Now that is very much against her conscious intention and conscious convictions.

Naturally such a very decent woman would loathe the idea of being thrown into the street, being a prey to men and particularly to old men.

This earth goddess is offering her as a sort of sandwich to a club of old men.

What conclusion would you draw from such a shocking fact?

Mrs. Crowley: I should say it was perhaps a mental thing; they would represent a more developed side.

Dr. Jung: We must leave the mental side for the time being because we are in the bowels of the earth where things have a very peculiar aspect at first; we shall come to the mental side later, that is the conscious side.

But these old men represent the animus under the chthonic aspect, which is absolutely different from his mental aspect.

Obviously, it is a compensatory gesture in the unconscious, from which one can gauge this woman's pride; she wants to spare herself, to guide her life, with not one thought of sacrifice or any kind of application to life.

Naturally if she were very young it would be the right thing to do, because young people must assert their will.

But she is no longer really young, she is rather over thirty, approaching thirty-five, the fatal year when things begin to turn, so she cannot afford to behave as if she were seventeen.

She must think of giving herself up, so that the divine will in her, that wants to realize itself, can fulfill its decree.

And that is the way the unconscious presents it, the way life appears from the unconscious.

When she had these visions I did not know what they meant, for I had no time to go into the detail.

So this is the absolutely unprejudiced voice of her unconscious, saying: "If you want to be initiated, you must be offered to the men; you will be a sort of temple prostitute."

That is a reference to the famous old institution where prostitution in the temple was

thought to be highly creditable; the women were called hierodules, the servants of the god or of the sanctuary.

In Babylon, it was the prerogative of the women of the nobility to sleep on the roof of a temple in turn, being ladies-in-waiting of the god, so to speak.

Every night another woman was ready on the roof of the temple in case the god should descend and want her. That was such an offering of the body.

To the primitive mind these things have an entirely different value, what we call spiritual or material are to them not separated.

The stone is spirit and the spirit is stone, the body is soul and the soul is body, there is no difference.

What one does with the body may be highly spiritual, and what one does with the mind may be highly material.

If nowadays the ladies of the nobility should take turns in sleeping on the roof of the cathedral, it would be highly improbable that a god would descend, though it might be a grave moral danger to the person or to the men working on the roof.

Such a thing has no meaning to us any longer, but it has a meaning in the unconscious, where it would indicate an attitude of absolute submission to whatever fate decrees.

Usually we only submit to what our head thinks, and not to what our heart really wants or needs.

We always want to control our fate, and this gesture in the vision is directed against just that headstrong attitude.

She wants to do the thing which is reasonable or hygienic.

As the Bishop of York recently said: "Sex is not only wholesome, it is holy."

But that the Bishop of York said such a thing means that it is a modern point of view, with nothing holy about it.

So this woman’s attitude of always knowing what is best, not only for herself but particularly for other people, is combatted by a gesture of utter abandon, a complete surrender to the decree of fate.

For she cannot make her way further with a headstrong attitude.

That cannot be done by the head alone; that would be too poor a business.

Therefore it is here compensated by the court of old men who are apparently sitting there in judgment.

You see, it is a chthonic animus-behind the conscious attitude is a club of old beasts to

whom she is simply delivered over as if she were the worst street prostitute.

There is something like that in the animus, he really can prostitute a woman.

I remember one woman in particular who committed the most atrocious offence against good taste and morality, through a sacred conviction that it was wholesome and reasonable-like mothers who torture

their children because they think that is what ought to be done.

It is appalling what the animus can do.

If such an animus-ridden woman gets it into her head that to go without clothes is wholesome and decent,

then she just goes about naked and is not in the least disturbed by it, disregarding the fact completely that she is not beautiful, that she is an old hag.

That woman had three sons and she walked about the house before them, and then marveled that they went wrong and had sex fantasies.

And that was a well-meaning woman who always tried to be hygienic, to eat the right kind of salad and all that stuff.

She was liberal and full of the idea of social service, she helped along everything under the sun that was of public use.

And to wear no clothes was much cheaper and so wonderfully clean, and why should the body be ugly?

It is mere prejudice.

Like Mr. Wells's tea party in the year 3000 on the Lago di Maggiore.

Of course the climate would be completely changed so they would not get colds.

They do not think for a moment what bad taste it would be to sit in the cold surrounded by corpses.

We have all heard of that cult of nudity, and this was such a woman.

Mind you, she was an Englishwoman, not even a German; I could have forgiven her if she had been German.

That is what the animus can do, cruel nonsense.

So a woman can prostitute herself if it suits the animus, not to suit herself, but to do the right thing or the usual thing, never considering her own instincts.

Now here is the gesture against that, and I emphasize it because it is not a unique problem; it

is a problem of modern civilization.

Too many women have lost their instincts altogether and only live for what is useful and applicable.

Therefore my patient, having lived the ordinary reasonable, intelligent life of the surface, finds that red-lipped woman of tremendous size in her unconscious, who really introduces her to the psychology of prostitution, of course with the particular quality of sacred temple prostitution, to make it more acceptable.

That is dangerous, for if she goes too far into it on the standpoint of the unconscious, the thing will be enacted in reality; then there will be again a situation of exceedingly bad taste, a too forthcoming attitude unbecoming in a young woman.

Now, after going through the room in which the old men were, she says: "We entered a room where stood many sorrowing women.

When the women saw her many fled." That is, when the women saw that child-woman with the goddess. "To the few who remained she said, ’Know me.’

She touched them on the brow and they stood filled with new strength" [plate 13].

The problem as far as the animus is concerned is dealt with for the present, but now there is another; here the problem comes to the woman herself.

It is now a question of the behavior of other women who have the same kind of problem.

Many run away, the vision says, they simply funk it.

Some remain and are strengthened by the chthonic goddess.

Those women who remain and are strengthened by her touch represent herself; she has not realized it yet, but she sees it in other women, and so it should happen to her.

Now the question is how to accept the earth.

The whole thing began when the black snake crawled up her left leg; this is merely an elaboration of the idea which that expressed.

It means acceptance of the chthonic element; that becomes a powerful principle, and the strength it gives to the human being is the strength of the earth, of the instincts, which is absolutely indispensable.

She cannot go one step further in her development without instinct.

Here the animus has full sway; he could move her in any direction, she would fall from one pitfall into another, from one danger to another.

She would be lost because she would have nothing to help her to decide.

So the power to be gotten here is the instinctive power which is solid ground under her feet.

Otherwise she is simply dissolved by the powers of the collective unconscious: the collective unconscious not only as a sort of psychological factor but also as it appears in the outside world.

Society, for instance, is just as dissolving in its effect; one can be dissolved in the collective conscious as well as in the collective unconscious.

One's standpoint can be swept from under one's feet, because the collective unconscious is without as well as within.

So the danger is quite understandable.

She says: "I followed her down many steps and beheld a pit of seething inchoate chaos."

These are the dissolving powers; here she is vis-a-vis the chthonic melting pot in which things are made, dissolved, and created again.

This is a moment of supreme danger.

If she did not possess the certainty that solid ground gives her, it would be very difficult for her.

There is usually a moment in most cases when one has the feeling that things are slipping away, dissolving or sliding.

I remember a woman who came to tell me that things had suddenly begun to slide; she felt as if the road was sloping off, and the walls were about to fall, everything was in motion.

That was a projection of the fact that chaos was overwhelming her from within.

The vision continues:

While we stood a man of crystal was created from the formless mass. She breathed life into him and he became flesh and blood. She disappeared and the man and-ascended from the pit into the light of day.

It is interesting that in her text she simply says "the man and ascended from the pit."

She left out the "I," she omits herself, which means that she is not able to put herself into it; she is mistrustful despite the fact that at the time she had the vision she was in it.

This vision means that as she receives strength and form and definite substance through the touch of the earth, so the object receives form-the man, or whatever the object is.

For if you have no form, nothing has form, nobody has form; if you are not definite,

nothing is definite; if you are chaotic, everything is chaotic; if you have no meaning, nothing has meaning.

Your world depends upon yourself; even the meaning of the world depends upon yourself having a meaning.

Being individuated, having form, is indispensable.

Also it is indispensable that objects have a form, and that simply would not appear to you if you had no form.

In the moment when she gets definite form, gravity, a place to stand on, whatever her object may be will fall into shape too; it will become definite, even very definite, of hard crystal.

It is as if out of that seething chaos a crystal was formed, which is of course a projection of her own condition; she is forming now into a crystal, or a crystal is forming in her.

Therefore the Chinese term, the diamond body, the center of the mandala.

The diamond body is the crystal, and it appears to her as projected into an object, a man.

The man may be a subjective figure at first, the animus who is still in possession of the treasure, the diamond body.

Inasmuch as she is not conscious of it, inasmuch as she is not ready, she naturally would not possess it.

So it appears to her in the animus if taken psychologically, or if in reality, her animus would be projected into a man who would be suspected of possessing the treasure.

People have a transference to their analyst because they suppose that he is in possession of the treasure.

It is like rubbing up against the shrine containing the bones of the saint; they get the grace, as if he were the

savings bank of divine treasures.

It is inevitable at a certain stage.

When the idea of the crystal becomes formed in the unconscious it is projected, and then they suspect somebody of possessing that particular treasure which is really in themselves.

Inasmuch as this woman has received form through the touch of the earth mother, she is that crystal

herself, but she is not conscious of it.

It is a mere intuition and having an intuition of a thing does not mean that one possesses it; it only means

that one sees it from afar.

Therefore she still sees only the crystal projected into a man.

And you see what follows: the goddess disappears, and she ascends a flight of steps up to the surface, to the light of day.

She is then alone with that man, and as he is of flesh and blood it means that it is a real projection.

She really sees the treasure appearing in a living individual.

Now I say this is inevitable.

You cannot dissolve a transference by analyzing it away, that is quite impossible.

You only get over a transference if you get the projected value out of the object.

When you can realize the treasure in yourself, you will not envy it or desire it in the object; then you have an equal value within you.

Of course you can analyze away certain projections, but even so, things are pretty difficult.

Suppose you project a father complex onto your analyst; you know you are making that projection, yet he appears nevertheless as a father.

There is nothing to be done about it, you have to accept it.

And when a man projects his anima into a woman, he has to accept it; even if he knows it is the anima, it is a projection.

Only through personal contact do people become able to extract the value which is behind the projection; only in that way can they integrate whatever is their own in the projection.

For the time being our patient simply has to accept a certain kind of relationship to a man who represents the individuated man, with the heart of diamond or the crystal body.

You see that little omission in the end of her text shows that she does not want to appear with him.

She sees herself going upstairs with him, but then she omits the "I" in the text.

She wipes her own figure out, she doesn’t want to be seen with him; it is too shocking, which shows that the thing is not yet accepted, it is only seen.

Dr. Reichstein: May I ask about the other animus whose head was rained upon, and who afterwards put her on his head? Does this not mean that she wants to dominate the animus?

Dr. Jung: No, because the animus puts her into the dominating position.

The interesting point is that she ought to dominate him to a certain extent; he wants her to take the lead, as Pallas is the thought of Zeus.

It is not a mistake that she is on his head.

Now we come to the next vision. Here she is again before that same black wall; she is still held up by the same obstacle.

She says: I stood before the black wall. I said to the eye: "How shall I surmount the wall?"

The eye turned inward on itself. I also turned my eye inward and within myself I saw a growing tree.

Again the eye which now turns and looks in upon itself; so she looks into herself, and sees a growing tree, which is a symbol of development.

She continues: Then I looked outward again at the wall and I beheld a tree growing near it.

I walked over to the tree. It gathered me up in its branches and lifted me over the wall.

On the other side I beheld an old man.

What does this symbolism mean? It shows how she overcomes the obstacle.

Mrs. Sigg: She overgrows it.

Dr. Jung: Yes, quite literally, she grows over the obstacle, she assumes the position or the attitude of the tree; that is, she does not do it by will, she makes no violent attempt to force her way, she leaves it to natural growth.

There is no other way.

She has to stand still and wait until she has grown enough to reach over the top.

That is a very definite psychological situation.

You see, the unconscious always has a tendency to create an impossible problem, and as long as a patient has not been faced with such a problem, or as long as he can promise himself a solution of it, he has certainly not yet reached his particular problem, and all else is merely preparatory.

For the unconscious always produces an impossible situation in order to force the individual to bring out his very best.

Otherwise one stops short of one's best, one is not complete, one does not realize oneself.

It needs an impossible situation where one has to renounce one's own will and one's own wit, and do nothing but wait and trust to the impersonal power of growth and development.

The vision says to our patient: here is this wall and you can only see the other side by turning the eye inward, you can only get over the wall by growing like a tree.

This is, of course, an absolutely different mechanism from the animal way of running after a thing-like a dog.

Now on the other side she sees an old man.

She says: I looked into his eyes and saw therein a great river full of writhing bodies.

A few men stood upon the bank and called with a loud voice to the struggling masses in the rushing water.

The water cast a few souls upon the bank.

Then the men who stood there lifted them up and showed them a star and a sun.

This I saw in the eyes of the old man.

The old man said: "You have perceived" and he sank into the earth.

What is this intermezzo? Who would the old man be?

Mrs. Crowley: The wise old man.

Dr. Jung: Yes, in this case the animus, but in the disguise of the old man.

She looks into his eyes-here is the eye again-meaning that she sees what he sees.

This man is of legendary age, I don't know how many centuries old; he is the personification of the collective unconscious which is of immense age, and in his eyes she sees with the vision of the collective unconscious.

And what is the view the old man has in his eye? What is this great river full of bodies?

Prof Eaton: The river of time.

Dr. Jung: Do you remember the dream of the river of time in one of the former seminars?

The bodies are the individual lives, twisting and turning and writhing themselves into a sort of pattern that dissolves and reforms again and again.

It is the river of time, of life, in other words.

Now why are those men standing on the bank? Why are they not all in that chaotic river?

Mrs. Schlegel: Perhaps they are conscious.

Remark: They are individuated.

Dr. Jung: Yes, these are the people of detached consciousness, people who are conscious of themselves and of life.

And that they call to the struggling masses in the rushing water produces the effect that a few souls are cast upon the bank-they wake up and leave the great river.

Then the men who stand there lift them up and show them a star and a sun.

What does that mean?

Remark: Consciousness and individual fate.

Dr. Jung: Exactly.

The star is the individual fate, and the sun means the light of day, and it is also the symbol of the deity.

Consciousness of the individual life and of the deity is the *idea.*

Then the old man said, "You have perceived," and disappeared. What has she perceived?

Miss Sergeant: The necessity of consciousness. I should say the difference between the people in the water and the people on the bank.

Dr. Jung: The interesting fact is that what one gets from that wise old man has always a universal sense-if he is really a positive figure.

Prof Eaton: The old man said "you have perceived," without qualification, which to my mind means that she has perceived all.

Dr. Jung: Exactly.

What she sees is really a point of view, a Weltanschauung.

It is a very simple thought, but of tremendous consequences.

She sees the chaos of life, an interminable river of life that rolls on to eternity, making no sense whatever because everything is merely chaotic.

Only a few are standing on the bank and are aware of it.

And so in our world only a few are standing upon the bank and really understand, see with their eyes what is happening; all the others are just toiling on as blind as ever.

The unconscious emphasizes here the extraordinary importance of consciousness, consciousness as a sort of redemption from the eternal wheel of death and rebirth.

Like the wheel in Buddhistic philosophy, death and rebirth, the curse of that eternal illusory meaningless

existence.

In this vision we find the same principle as in Buddhism, the consciousness of what is happening as a redeeming principle.

The people standing on the bank are aware of the individual fate, and the relation to the deity, or the star and the sun.

Those are the two important principles.

Now of what is this vision making our patient aware?

Mrs. Crowley: That she is one of those people who are on the bank.

Dr. Jung: But he tells her something more important, at least in my humble opinion, it is more important.

Prof Demos: That everything must perish is a very pessimistic fact; but to realize this fact in one's consciousness is somehow to rise above it, to conquer it. To accept the fact that you perish in time is a sort of victory over time, which is perhaps the meaning of tragedy in the drama. This vision is a presentation of the meaning of knowledge-a conquest of fate by accepting fate.

Dr. Jung: Exactly, and that is again the Buddhist idea.

So this vision is a sort of reconciliation of herself, or of her point of view, with the great nonsense of the world.

It gives her a philosophical explanation; it points out that that river only makes sense if a few escape and become conscious, that the purpose of existence is that one should become conscious.

Consciousness redeems one from the curse of that eternal flowing on in the river of unconsciousness.

This is an exceedingly important idea and is the next parallel to the central Buddhist teaching.

Now, mind you, our patient has had no particular education in this respect.

This really comes directly out of the kitchen of the unconscious; she is shown in a most impressive way the meaning of human existence.

It is exactly like what is happening in the universe.

For instance, in one of Sir James Jeans's books, one learns the very interesting fact that most of the stars are quite uninhabitable, that the conditions which organic life demands are very seldom fulfilled, so that the number of inhabited worlds must be very small.

Moreover, most of the matter in space devours itself without producing anything but radiation; it just goes on in an eternal aimless radiation, and only a very little matter forms ashes.

The goal of the universe would seem to be that all the splendid feu d 'artifice which one sees in the heavens is merely transforming matter that ends in a silly kind of eternal radiation.

And if you come down to the earth and look at human life, what is the use of human life really?

Look at history!

It is a lunatic asylum, that thing going blindly, blindly on forever, and nobody conscious of it really-or only a few.

According to this vision, then, the real meaning of life is that a few people become conscious.

It looks almost as if one were securing a position outside of time through consciousness, that consciousness forms the bridge over death.

That is exactly the teaching of Lamaistic philosophy, for instance: The dying man should never lose consciousness, he should retain the continuity, so that rebirth shall not overtake him unawares.

It is an exercise, the greatest effort of the Buddhist initiation, that the initiates should remember their former lives, thereby establishing a continuity of existence, which defends them against the dissolving

influence of the unconscious.

So they have the same appreciation of consciousness.

It is as if through conscious realization, one were climbing up to a place au-dessus de la melee.

Prof Demos: This brings in immortality. I suppose to be conscious of time is to be out of time, it is to be timeless, and therefore immortal.

Dr. Jung: Exactly. As if consciousness were a means to attain timelessness.

That is a most interesting philosophical thought which for this woman is tremendously important from a practical point of view.

And that is what I want to get at-why from a practical point of view?

What does it convey to her quite personally?

Mrs. Sawyer: That it is worth working for.

Dr. Jung: Of course. It is highly worthwhile to work for consciousness and to accept life as it is, because it makes sense after all.

Prof Demos: Don't you think there is a lot in this: to recognize and accept the world as it is? Especially for the patient, this vision that she must accept things as they are is significant, since, being an American, she would be inclined to reform and uplift life.

Dr. Jung: Yes, you can never become conscious of it if you don't accept it.

If you don't accept your whole life in all its chaotic entanglements you don't live it, so how can you become conscious of it?

You cannot detach from the entanglement of life if you are not in it; only through an intimate knowledge of it can you detach from it.

This is, of course, practically, a tremendously helpful thought to her, and it is just what might enable her to accept the connection with that crystal man which was impossible before. Carl Jung, Visions Seminar, Page 309-324

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=63KXVC8KRF3G1G98KXZP&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=e958da3f-bcec-4ad6-8cea-10ff288

Modern Day Cannibalism as a "Supreme Act of Devotion." (2021-09-19 06:08)

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[1]Visions Seminar

In primitive legends the old mother in the West is often a sort of cannibal, and primitive man eats the flesh of the dead.

He celebrates cannibal feasts as a sort of sympathetic magic, he does what the earth does in order to increase fertility.

That is still practiced in our days.

Just recently there was a case in north Kenya.

They ate a grandmother who was particularly beloved.

You see, they had a grandmother in the family whom they worshipped, so they gave her very good food, they fed her well till she grew quite fat, and when she died the family ate her.

Then all the fools were disgusted and horrified at such a terrible thing, but they ate her in the end out of sheer love in order to give her continuation of life.

It was a supreme act of devotion; they continued her life by embodying her body in theirs, really a very touching idea.

One should not disturb people in such acts of devotion, it is very foolish, it destroys their morality completely. Carl Jung, Visions Seminar, Page 517

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=visions+seminar&qid=1631984952&sr=8-1

Who created the religions of the world? Who produced Christ? Who produced the Buddha? (2021-09-20 04:41)

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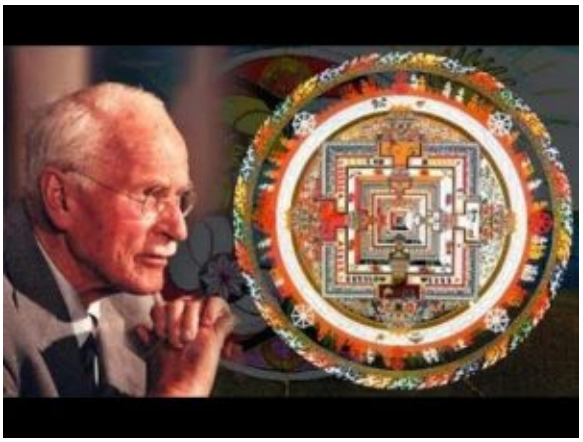

[1]Visions Seminar

10 June 1931 The Visions Seminar Lecture V

We are now coming to the new series of visions, but continuing the same theme.

You remember the Negro’s head was the most important content.

The head is, of course, only a part of the body.

It means consciousness or vision or idea, but it does not include all the other functions; nor does it include the unconscious without which there is no full realization of a thought.

In itself a thought is like a mere abstract drawing, it lacks substance.

Substance is life, and the idea is fully realized only when it is really contained in life, when it is part of the very tissue of the body.

So in the next vision the whole Negro appears.

She says: "I beheld a Negro lying beneath a tree. In his hands were fruits. He was singing with a full throaty voice."

You remember the very beautiful picture she made of this.

Now whenever patients produce an especially beautiful picture, one can be sure that the thing they are trying to express represents something of particular value to them, so that all their abilities are brought out and come into action.

Usually my patients have no knowledge of painting or drawing, but when a picture suggests itself that expresses a particularly comprehensive idea, all the faculties of the individual are called forth, and it is as if the body itself were supporting them in their endeavor.

They often begin by making sort of ideographic pictures, using their mind only, with nothing realistic about them, but the moment an especially comprehensive image is constellated in the unconscious, their body suddenly helps them to produce a real picture.

I remember the case of a woman who could not draw at all.

It was absolutely hopeless, she would not even try.

I told her it did not matter if she failed, that everybody found it difficult in the beginning, and she should not hesitate, she should try.

So she brought me several attempts at the human body and they were most ridiculous, like drawings in schoolbooks made by a child of six or seven.

Then one time she had a dream of a naked woman in a transparent veil, and the urge came up in her: if only I could draw, that would be my picture.

Of course, it was a highly symbolical idea, meaning that one should represent oneself as one is, as the naked human being really is.

You may remember, if you have read the fifth chapter of Psychological Types, where I deal with the nature of the reconciling symbol in Spitteler’s Prometheus, that the symbol is a naked human form.

That woman had the same very central idea, and it gripped her to such an extent that she wanted to draw it.

And this time she did not use a pencil.

It was a very bold attempt with a brush and water colors, which, as you know, is a very difficult medium.

Yet it was done with great delicacy, and the anatomy was absolutely perfect; she even succeeded in giving the transparent effect of the veil.

I was amazed, to me it was little short of a miracle. I said: "But you can draw!-this is

marvelous."

Of course, she was pleased and tried to do more, but it only worked that one time.

In the course of about two years, after many painful attempts, she succeeded in producing better things than in the beginning, but never anything like that particular picture, which succeeded simply because her unconscious had helped.

Now I will show you again the picture of the Negro [see plate 17].

What does it suggest to you?

Mr. Schmitz: He looks like a man in a Dionysian rapture.

Dr. Jung: Yes, almost an ecstatic condition.

Mrs. Crowley: It suggests the god Attis to me.

Dr. Jung: A sacrificed god, but did you think of Attis on account of the tree or on account of the blood?

Mrs. Crowley: On account of the blood, and then the flowers and the fruit.

Dr. Jung: Attis is such a god of vegetation, and perhaps you know other parallels.

This figure belongs to a specific category of gods. Frazer has written a whole book about them.

Prof Demos: He seems to be a mixture of pagan and Christian. He is enjoying the fruit, and also he is like a Christ bleeding and suffering.

Dr. Jung: Yes, Christ as a mythological figure belongs to the same category of gods.

Mrs. Sigg: And Mithra?

Dr. Jung: Mithra belongs to the same group, but I want to know how you would characterize them.

Dr. Reichstein: The dying and the resurrecting gods.

Dr. Jung: Exactly. It is a specific category, for usually the gods are thought of as being rather static, something that is beyond becoming and vanishing.

In Egyptian mythology what particular god would be of this nature?

Mrs. Crowley: Osiris. And in Greece Dionysus Zagreus.

Dr. Jung: And Adonis.

Dr. Escher: Odin, pierced by the spear.

Prof Demos: Iacchus.

Mr. Schmitz: He is the same as Dionysus.

Dr. Jung: Dionysus is not the god of the grain and wheat. Iacchus is a specific form, the one born in the winnowing fan.

Then the lamented gods belong to the same category.

In Greece there was Linus, the god who dies young.

And there was the Babylonian god Tammuz who was lamented every year by the women of Babylon.

You see, all these forms represent a specific idea which is of tremendous age (like the idea of Osiris in Egypt), and they were all merged, so to speak, and resuscitated

by a later phase of civilization in the form of Christ.

He is also the grain of wheat that rises from the dead.

Those gods are called the vegetation gods, and their rites were usually performed in the spring.

That miracle of spring is exceedingly impressive in southern countries, particularly in Mesopotamia where those figures probably originated.

After the winter rains, a marvelous vegetation suddenly springs up, the desert is covered with the most wonderful herbs and flowers; and then in a few weeks the whole thing vanishes before the burning rays of the sun.

That is the death of the god. In Egypt, the rise and fall of the Nile is connected with the cult of Osiris.

These so-called vegetation gods are expressed externally by the coming and the vanishing of spring, but they are of psychological origin.

One doesn't see a god when the flowers spring up, but that is what one's psyche makes of it.

It is a kind of reverberation in one's psyche, a psychological phenomenon which originally coincided with the processes of nature-that is, so long as man was like animals, in complete participation mystique with nature.

In the paradisiacal state he was so identical with his surroundings that he experienced all the different phases of nature as they came.

But that has more or less vanished.

We now consider it rather morbid or neurotic to be influenced by the weather-when one blames the weather instead of acknowledging that one is in a dark mood, for instance, or excuses one's own low condition by a particularly bad winter.

The weather has really nothing to do with it, though there are exceptions, of course.

There is the south wind which comes over the mountains, the Fohn, as we call it here, during which the electricity in the air really accounts for certain psychological and nervous phenomena.

But the clouds and the temperature do not coincide with psychological conditions, so participation mystique with nature to that extent is a neurotic symptom.

Originally there was probably a perfect synchronism, a perfect simultaneousness with the general condition, but through the development of consciousness man deviated and had to defend himself against that participation mystique, which on the one hand was very beautiful, but on the other had obvious drawbacks.

It would be very awkward if one could not travel or go to war because it was raining; one would be in a decidedly inferior position against a foe who did not mind the rain or the cold.

In the symbol of the dying and resurrecting god, man expressed a psychological phenomenon into which he projected himself at a time when, emotionally, he was still identical with nature.

But through development he became aware that it was not the spring outside, it was the spring or the vanishing of spring in himself which concerned him; so the process became detached from external events.

That sort of development has also taken place in the physiological realm.

The monthly period in women, for example, is the same as the phases of the moon, it is a period of twenty-eight days, and most probably it once coincided with the real phases of the moon.

Like those famous biological phenomena which have been observed in a certain animal in the South Seas, it appears at certain phases of the moon with astronomical exactness.

What is the name of that animal?

Mrs. de Laszlo: The palolo worm.

Mrs. Egloff: Also two species of the genus Neries.

Dr. Jung: Yes, that is true.

Those animals still function in synchronism with astronomical data, while the monthly period of woman has completely detached itself.

We are even more psychologically detached from the movements of nature.

It is very probable that in the beginning of such beliefs, the anthropomorphic form, which was later given to the phenomena, did not exist, and therefore one finds relatively few human figures among the very early ideas of gods or demons.

Usually they are monsters or they are amorphous.

Very primitive people do not designate their gods by any form.

Those primitives whom I knew on Mount Elgon, for instance, had no idea that the thing they called god, or something approaching that concept, had a form.

They thought god was a particular moment of the day, like the sunrise, or the rising of the new moon,

something indescribably abstract to us, but to them very concrete.

It is concrete to them because it is an actual emotional condition.

And the same with their idea of evil: because evil produces fear, they call their conception of evil the maker of fear.

It has a name and a color-brown like the earth-but it has no special form.

It might have any form, it might even appear in the form of a man; or it might be a puff of cold wind, or not even that; it is absolutely amorphous.

Such ideas are very primitive, but on a higher level, when emotions like fear and pleasure and hope detach themselves from participation mystique, personifications begin, and then the gods are given human form or characteristics, even a human psychology.

But that comes very much later, when natural events have taken on more of human nature.

Similarly, each part of our psyche can be personified as a particular being, as one observes in spiritualistic seances.

Each thought has a personal form, calling itself "I" and giving itself a name, the name of a relative perhaps, even if the thought is clearly from the personal unconscious of one of the participants in the circle.

It is the same in cases of lunacy.

The voices the insane hear have an absolutely personal character, though they are obviously part of their

own psychology.

That accounts, then, for the personification of the gods or their representation as human figures, but as I said, that belongs to a later period.

Now in this vision the Negro is in the place of that archetypal figure of the vegetation god, the god that dies early.

His relationship to vegetation is obvious from the fruits. You have a famous parallel in America.

Mrs. Crowley: Mondamin.

Dr. Jung: Yes, the god of the grain, and that is a close parallel to Iacchus or any of the other vegetation gods, for they are also gods of the harvest.

Therefore this Negro holds fruit in his hands.

Then he is under a tree, which shows that the tree is a sort of attribute.

In that respect these pictures are like the old representations of gods that were always represented with their particular attributes, a weapon perhaps, as the saints in medieval times were given certain attributes: one was given a wheel, for instance, because she was broken on the wheel, and others have other instruments of torture, or any other object significant in their lives.

Such an object has the value of a psychological attribute.

So this tree is an attribute which would mean again green vegetation, fruits and so on.

Also the blood pouring forth would be like a manifestation of the fertility of the earth, like plant life pouring a river of riches over the earth, or like a stream of golden wheat over the fields.

There are many well-known poetical figures.

And in connection with his being a vegetation god, what would be another aspect of the blood?

Mrs. Fierz: Wine.

Dr: Jung: Yes, wine and wheat always typify the fertility of the earth, and they are also symbols in the Christian Communion, so the blood might just as well be a stream of wine.

Therefore this Dionysian gesture of the Negro.

All these attributes and the mythological context confirm an idea that we had about the Negro. What was that?

Mrs. Fierz: The black Messiah.

Dr. Jung: Yes, he is a mediator.

All those gods were mediators because by dying they shared the lot of man.

Gods usually do not die, but those gods did die.

Therefore, in later periods of Egyptian history, Osiris became merely a designation or a technical word for the soul itself, the immortal part of man.

There are texts which speak of the King's or the Pharaoh's Osiris, meaning his immortal substance, the thing he had in common with the god who died like man and overcame death by resurrection.

This Negro is really performing the archetypal role of mediator.

He represents the reconciliation between man and the thing which is against him or from which he has become detached, the mediator between God and the world of man, for instance.

In this case we know the Negro is not the mediator between God and the world, he is a sort of psychological mediator.

How would you formulate it?

Dr: Gordon: Between the conscious and the unconscious.

Dr. Jung: Yes, but you could put it more specifically, for this is a formula you could apply in the same way to the early Christians or the old Greeks.

Mr. Schmitz: Between her intellect and her instinctive life.

Dr: Jung: That is true.

One could also say between her modern point of view, with its exclusiveness and one-sidedness, and the instinctive and natural point of view which is compensatory to it.

There is a wide gap between our isolated exclusive consciousness and the natural standpoint of the unconscious, and that gap must be bridged.

We have found the animus of our patient functioning in that way, going ahead, making a bridge to the next point, and here again the animus performs for her; he shows her the reconciling symbol.

What attitude can she learn from that gesture?

Mr. Schmitz: "Stirb und werde. "

Dr. Jung: Yes, but that is exactly what people don't understand.

Mr. Schmitz quotes a phrase from a poem by Goethe, "die and become," but if I were to say that to anybody, it would not be understood.

We must put it into a form that can really be felt.

Prof Eaton: A sacrifice.

Dr. Jung: Does it feel like sacrifice?

Mr. Schmitz: His blood is sacrificed.

Dr. Jung: Very involuntarily, I should say.

Mrs. Crowley: It is the instinctive natural part of the earth.

Dr. Jung: Yes, it is natural, and a sacrifice is within nature's purpose.

Again I use a phrase of Goethe's, "Die Natur verlangt einen Tod," nature demands a death.

It is natural, nobody has inflicted it.

Like a pod bursting open or fruit falling from the tree, so the wine or the blood pours forth. It is a natural flow, a natural manifestation, not an inflicted death, nor a self-inflicted sacrifice.

And what is the attitude?

Mrs. Sigg: Joy.

Dr. Jung: Yes, therefore the Dionysian atmosphere of this picture. But how do you apply it to man?

Mr. Allemann: It means that he should accept his fate lovingly.

Dr. Jung: Yes, it should be the joy or the love of one's own fate-amor jati-a sort of enthusiasm.

But the enthusiasm to do or to be what?

Dr. Gordon: It brings one to the middle way.

Dr. Jung: Yes, it does. This figure is the mediator, but to do what?

Mr. Schmitz: To go the way of nature.

Dr: Jung: Exactly, to follow the way of nature, to follow the law that is in ourselves.

The Negro shows a complete abandon to the laws which are operating in him, and that leads to fertility.

Now is that clear?

Prof Demos: In what way does that coincide with the modern point of view? It seems to lean rather to the pagan side.

Dr: Jung: Decidedly.

The picture is archetypal and rather pagan in aspect, despite the fact that it is a close analogy to the Christian mystery.

But the Christian mystery is specifically an inflicted sacrifice in spite of the fact that the hero himself was seeking it.

He did not avoid it, but it was inflicted.

And it was not brought about entirely by his will because he had to go through a great inner conflict in Gethsemane before he could accept the final event.

So Christianity represents the idea of an inflicted sacrifice, while this is as if nature herself were leading this Negro to a sacrificial death.

Mrs. Crowley: But it seems to contradict what you said a moment ago about the detachment from natural processes.

Dr. Jung: That is an important idea.

Mrs. Crowley calls my attention to the fact that I spoke of the detachment from the processes of nature,

and here it seems as if we were going right down into nature.

But how can you detach from a thing to which you have never been attached?

How rise from the water in which one has never been immersed?

We must give nature a chance to fulfill itself.

Then only can we detach, and then it comes about quite naturally.

One could say: Live your life to the full and then you can die.

This idea was expressed by Cicero, the idea that the fullness of life brings about the fullness of time and the moment which is ripe for death.

That was the antique standpoint and in a way it is true; when nothing remains, it is the end; when everything has been said and done, it is perfectly natural, even logical, that one vanishes.

If one has done one’s duty, fulfilled one’s task, one can then die, one can say goodbye and disappear.

Mr. Schmitz: And it is in straight contradiction to her previous idea of saintliness. This new attitude is shown to her instead of the Protestant saintliness.

Dr. Jung: Yes, it is of course in contradiction to the Protestant bringing up; it is unavoidable that it should be a compensation to the hitherto prevailing Christian point of view of the inflicted sacrifice.

Yet we should not be blindfolded by the apparent pagan aspect of it.

That symbol sums up once more all our ideas about it, but we must give it a new interpretation; we cannot live it in that form, it would be far too incompatible.

A long commentary is needed to interpret such a picture.

To say: "Follow the way of nature," would not be understood, because we have preconceived ideas about nature.

If I were to say that to a society of philosophers or theosophists, they would reply: "Exactly, naturalism, Rousseau; that is what we would expect."

But you see, they entirely forget that nature demands a death.

That is what Christ says in the recently discovered Logoi, which the early church fathers were very careful not to admit into the New Testament, despite the fact that they are older than the Gospels and equally authentic.

The disciples asked Christ who would lift them up, because the Kingdom of Heaven was so far above in the sky (the old Egyptians used to put a little ladder in the tomb for the dead to climb into heaven), and he said: "The fowls of the air and the beasts that are upon the earth or under the earth, and the fishes in the sea, these are they that will draw you into the Kingdom."

That means the instincts, one could almost say the blind instincts; the way of nature will bring you quite naturally wherever you have to go.

This is the idea of Tertullian, anima naturaliter christiana, the soul is naturally Christian; in other words, a natural process leads one to the Christian formulation.

Here again we see a perfectly natural process of untrammeled imagination leading to the same solution, to the idea that if you follow the way of nature-of the birds in the air, the fishes in the sea, and the animals on the earth-you will come to your own law.

Then comes the question: what is the law of man?

According to preconceived ideas, man is all wrong, sinful, little better than an earthworm.

But that is an absolutely wrong idea. Who created the religions of the world?

Who produced Christ? Who produced the Buddha?

All that is the natural growth of man.

If left to himself, he can bring about his own salvation quite naturally; he has always produced symbols that redeemed him.

So if we follow the laws that are in our own nature, they will lead us to the right end.

You see how things develop here; this woman does not go astray.

One might expect, if someone were given over to his own fantasies, that it would result, as Freud says, only in wish fulfillment, that everything would go to hell completely.

The theologian thinks man is of the devil, that all evil comes out of man himself.

So you cannot trust your own law.

But if you don't trust your own law, you must content yourself with a neurosis.

You have got to trust yourself with your own experience, because, according to the natural law, it will lead to a state of completeness.

I do not speak of a state of perfection-that is prejudice-but of completeness, which seems to be a kind of growth and which contains all the spiritual values one can wish for.

You see, this vision is not leading into anything destructive, it leads to a natural fertility.

Prof Demos: Would you say that self-judgment and self-criticism are parts of human nature also?

Dr. Jung: Of course they are and we know it.

Prof Demos: Not only accepting your nature but judging it, modifying it, that is also part of you?

Dr. Jung: Yes, and we do it with more or less success.

The question is: have we the right criteria?

If we have the good fortune to live in a time when these are good and sufficient, we can rely on them; but if we live in a time when there is no point of view, how can we judge?

Mr. Schmitz: There is a law of self-regulation.

Dr. Jung: Yes. If there were none, we might be led anywhere.

An exclusive one-sided attitude may lead us astray, but as soon as we allow every part of the human psyche to really apply itself, then a self-regulating system will be revealed to us.

Mr. Schmitz: Like the English Parliament.

Dr.Jung: Yes, I hope it will continue! Now we will go on with the vision.

She says to the Negro: "Must I know you?"

He answered: "Whether you know me or not, I am here." I asked him: ”What do you sing, oh Negro?"

He answered me: "Little white child, I sing to darkness, to flaming fields, to the children within your womb."

While he sang blood poured from his heart in slow and rhythmic beats. It flowed along in a stream covering

my feet. I followed the stream of blood.

Here she engages in conversation with that black Messiah, which shows that she was not fully aware of the meaning of the fantasy, she only saw it.

But she was seized by it and engages in conversation with the purpose of finding out what it meant.

She felt that she had to enter into some sort of close connection with the Negro, and therefore she asked

him, "Must I know you," and he makes the cryptic remark: "Whether you know me or not, I am here."

Mr. Schmitz: Would that mean that the law of nature exists whether we know it or not? Whether we abide by it or not is our free choice.

Dr. Escher: "Vocatus atque non vocatus deus aderit. "

Dr. Jung: Yes, whether we know it or not the thing happens; whether we call it the law of nature or that particular thought, it always exists.

The question is only: do we contact it or not? Or can we become conscious of it?

This figure of the Negro is, in a way, completely detached, not particularly interested in her. He exists for himself, like nature.

Nature is not especially interested in man, not in such a way that we feel it; yet since nature is also in man, we must admit that she is interested in his existence, otherwise she would not have produced him.

But the nature outside seems to be absolutely indifferent, so that Nietzsche, in reference to the aspect of high mountains, said: "Crimen laesae majestatis humanae, " this is a crime against human majesty.

That the Negro does, however, take a certain interest in her is shown by his answer, when he explains that he is singing the darkness, singing the flaming fields, and singing the children in her womb.

She writes it: singing to, but the proper term would be without the preposition-as the Scottish fishermen, when they set out for the oyster fishing, sing the oysters; or as the Australian bushmen sing the water, or the grass seed, or the kangaroo.

It is a sort of incantation to produce plenty, a magic procedure by which fertility is secured.

They sing the grass seed to produce plenty of grass, as the fishermen sing the oysters in order to make them

multiply or to secure a rich catch.

The incantation fills the living object, whatever it is-the kangaroo, the fishes, the hippo-with an additional

life, human life; the primitive assumes that a greater fertility is insured by adding his own libido, as it were, his own magic power.

So in that sense the Negro is singing the children in her womb, or the fields to be fertile, or the darkness to protect; it is for an apotropaic purpose, for one can sing for or against a thing.

He is obviously performing a magic incantation, giving additional power, a productive or fertilizing value, to

her consciousness.

One should be aware of such symbols, for otherwise their effect remains either invisible or almost nil.

It is as if somewhere in a pocket one had a bank note; but if one doesn't know it, it has no value, it is as if it

did not exist.

And so it is in nature.

Of course even without knowing it, it will produce certain effects, but they will be peculiar, they will interfere with one.

For not knowing about the unconscious means that one has deviated, one is not in harmony with it, and therefore it works against one.

So it is quite possible that if this woman were not conscious of that figure, it would simply form a complex which would work against her.

As a matter of fact, it has always worked against her, and she can be aware of the positive power of such figures only by becoming conscious of them.

The value of these visions is that they help her to become aware of the unconscious contents, since they cannot work properly unless admitted to consciousness.

If one can at least perceive unconscious contents, that in itself is already an asset because it is close to nature, and the next step is to admit them.

Otherwise the conscious is not supported, it has no roots; nature assumes a contrasting attitude and even becomes an opponent.

Then the unconscious simply rolls on in its own cycles, and man is left somewhere high and dry, stranded.

I told you about the insane person who dreamt the most gorgeous myths of death and resurrection, but nothing happened to her conscious, it was unaffected.

Had she been able to understand them, the unconscious would have been attracted; it would have welled up and become part of her consciousness.

People often point out that the Freudian school regards the unconscious as something alien, wild, barbarous, opposing, criminal in every respect.

But if one accepts such a conception of the unconscious, it must come from the fact that the conscious

has a hostile attitude to the unconscious.

It must be that the conscious goes a very different way, and therefore it brings out the negative aspect of the unconscious.

While if one approaches the unconscious, it loses its dangerous aspect, and what has been entirely negative becomes positive.

One sees that from dreams.

One often has dreams which seem destructive and evil, the thing one cannot accept, but it is merely due to

the fact that one’s conscious attitude is wrong.

If one says: "It seems quite black but perhaps I must accept it," instantly the thing changes color, it becomes compatible with consciousness.

This Negro’s interest in our patient’s welfare, or her fertility, is due to her willingness to contact the unconscious and to accept it, so while he sings and while she engages in conversation with him, she notices the stream of blood that pours from his heart.

You remember that we encountered that stream of blood in a former vision, and by following it, she came to the central place, or the center of her own self.

Here she has to follow the stream of blood again, and she says: "It led down and down.

At last I found myself in a rocky cavern beneath the earth.

It was very dark." Now what is this cavern to which she is led by the stream of blood?

Mr. Schmitz: The unconscious.

Dr. Jung: Yes, but we must have a more specific designation this time because the stream of blood is almost a physiological fact.

As we decided in our former discussion, it is the blood with all its implications, almost a physiological law. If she follows that way, at what condition of consciousness does she arrive?

Mr. Schmitz: Heart consciousness.

Dr. Jung: The heart would be the symbol for the center, but this is not exactly the center, it is deep down; she insists upon the fact that it leads down, down.

And what organ is lower than the heart?

Dr. Gordon: The abdomen.

Dr. Jung: Yes. And there she sees a glowing fire. Have you a parallel to that?

Mrs. Heyer: Gilgamesh.

Dr. Jung: There is nothing about a cave there.

However, you are quite right, this is a piece of the hero myth and Gilgamesh is one of the best

examples.

But in the hero myth it is somewhat different.

The hero is swallowed by the so-called whale-dragon, and he doesn’t find a fire in the abdominal cave, he makes a fire in order to kill the monster from within.

The difference is that she is not swallowed, she goes intentionally into the darkness of the abdominal cave, which is a psychical localization; and the plexus solaris is the center or the sun of the abdominal cave.

She is reaching down, as it were, through her intuition into the region below conscious-

ness; and she doesn’t have to make the fire, she finds one already there.

She says: "I saw a glowing fire." Now a glowing fire does not burn with a bright flame; it is slow and dormant, smoldering under the ashes. Have you anything to compare with this symbol?

Dr. Gordon: There could be such a fire under the witches’ pot in the cave.

Dr. Jung: A fire and the cave and the pot all belong to this idea, but we must have a specific parallel here, because you will see presently that we are getting into an unaccustomed line of thought.

What does this fire suggest?

Mrs. Baynes: The Kundalini yoga.

Dr. Jung: Yes, the serpent fire.

There are peculiar philosophical ideas in the Hindu Tantric system; by descending into the cave of the unconscious they discovered a so-called fire center down in the abdomen.

Practically all the symbolism of the Tantric system can be found in these visions.

The lowest region is muladhara, which is down in the perineum.

That is the root center where the whole system starts, where everything takes its origin.

The next region above is physiological, that is the water region, the region of the bladder; we cannot call it psychical because we have no evidence that psychical values were at any time attached to it.

But we know that the bladder is often affected in cases of neurosis, when a certain expression is wanted of which people are not aware.

I remember a man who never expressed himself, who always tried to get away from it despite the fact that everybody pushed him into analysis, and he developed a most unpleasant continuous pressure of the bladder; he had to empty it about twenty times a day.

Next comes the fire region, which would be the center of the abdominal region, corresponding to the solar plexus, and that seems to be clearly a psychical center.

There are still Negro tribes that assure you that their thoughts are in the stomach.

And one can actually feel certain emotions there.

Therefore one says it is difficult to digest an idea; or one’s stomach is upset when one cannot digest certain emotions or anxieties.

The spleen has also been regarded as a place in which the soul lived, and in old English

that word designated a mood; it was thought that when the spleen went wrong, one was affected by particular moods, just as the liver, which is also an abdominal organ, is supposed to be connected with the emotions.

Fire always symbolizes emotion, passion, and the liver is the passion center, so when people get very angry they have jaundice.

And when they are depressed one assumes that it has something to do with the bile; the word melancholy is from a Greek word meaning black bile.

So originally the abdomen seems to have been a very primitive psychical center, which prevailed against every higher center, against the heart as well as the head.

The next center above is about in the region of the diaphragm.

The word diaphragm comes from the Greek phren, meaning mind.

This center is identical with the heart, which is of course a sort of feeling center; it is also an emotional center, but of a different nature, for above the diaphragm consciousness, the possibility of reflection seems to begin.

You see, when man developed out of that lowest center, muladhara, he got into the pre-psychological region, the condition which is characterized by the psychology of the emotions.

On the pre-psychological level, where psychology is under the law of emotion, there is no real reflective consciousness; there is simply a series of emotions, which are quite visible.

And as there is no reflection, there is also no moral continuity.

The heart center is the beginning of a sort of moral continuity where a certain point of view is assumed with regard to things.

Then above that comes another center in the larynx region, and still another in the head-six in all.

We shall discuss that later on.

Now we come here to the fire center, in the center of the abdomen, and the fire is living but dormant.

This is the fire which the hero makes.

Even the most primitive hero myths contain the motif of making the fire in the whale-dragon’s belly.

You see, those myths date from a very early stage of the development of the human mind, when consciousness had to be produced by magic, just as any other conscious activity was brought about.

Any tribe on a higher level would have rites d’entrees for hunting and for war in order

to make themselves conscious of what they were going to do.

But those very primitive men had not even that; it is as if they had not arrived at a level where consciousness was needed; they belong to a pre-psychological condition.

For instance, when I tell a native to take a letter to so-and-so, he hears the order but it conveys nothing;

he stares at me as if I were a blank wall, and only when I perform the rite of getting him into the mood of being a messenger, showing him the dignity and the advantages of being a messenger to the great white lord, only then will he do it.

This is the rite of making the fire, kindling a light in his unconsciousness, which will allow him to bring it into effect.

The fire is already kindled in us, we don’t need to do that any longer; for us the time of the primitive myth is over.

So this woman finds a fire there already and she says: "Above the fire I saw a phoenix bird which continually

flew up and beat its head against the top of the cavern." What does that convey to you?

Mr. Schmitz: The phoenix means rebirth but this one is still in prison.

Dr. Jung: Yes, the phoenix is a symbol of rebirth, like the eagle in alchemy that rises from the fire.

That means that out of this glowing center of passions, from down in the solar plexus, something can rise

into the kingdom of the air, into consciousness.

A germ of higher consciousness contained originally in the fire below can become air-like and rise to the head, or perhaps to a great height above the head.

That is the idea which gave rise to the Tantric system and to the alchemist system of philosophy in the Middle Ages.

But here the bird is shut in.

He is beating his wings against the roof of the cave and cannot get out, which obviously means that the germ, that form of higher consciousness, cannot break through and develop.

It is kept below the diaphragm, the diaphragm being the roof of the cave.

There it remains, and there it may cause symptoms.

That is the reason why certain emotions, particularly hysteria, are generally characterized by disturbances in the stomach.

Almost all neurotic people have disturbances there, because such a bird is always caught in the abdomen, a bird that cannot rise because there is no opening.

Now what would that bird be?

I called it a germ of higher consciousness that is really meant to rise to a great height.

Dr. Gordon: Spirit.

Dr. Jung: But what does that phoenix myth really mean?

Well, in psychological language, this fire center is the center of passion and enthusiasm, and that is exactly the Negro center; and it is down in the belly, it is pre-psychological.

Anything that could be called spirit or soul takes its origin in a sort of fire on that pre-psychological level.

Consciousness takes its origin in passion.

I can give you an excellent proof: the English word ghost, the equivalent of the German word Geist, or spirit, comes from an old word which means the welling up of emotion.

We have a Swiss word which contains the root geist, and it means when somebody gets beyond himself or beside himself, when he really almost gives up the ghost, as you say in English; he gives up his mind or his life, in other words, on account of a certain emotion.

And in alchemy Geist or spiritus is the volatile essence which escapes when a certain substance is boiled.

Mr. Schmitz: What is the Swiss word?

Dr. Jung: Ufgeiste.

Mr. Allemann: Is it related to Geysir?

Dr. Jung: Geysir might have something to do with it; that is an Icelandic word for a welling up of hot water from the earth.

You have the same phenomenon in Yellowstone Park and you call it a geyser.

Geysir and the Swiss iifgeiste come from the Gothic root usgeisyan.

Now the product of that fire, or the product of passion in this case, cannot escape into consciousness,

it is caught in the unconscious.

Why can’t it get up into the air, into visibility?

Obviously consciousness is not ready to accept it, but why not?

A phoenix bird would seem to be rather nice.

Prof Eaton: Because it comes from the abdominal region.

Dr. Jung: Exactly, it comes from the Negro head, so it is apparently inadmissible.

There is still something in the consciousness of our patient which does not allow that peculiar kind of mind or spirit to appear.

Prof Demos: The wall is the wall of the cavern, it is not anything else?

Dr. Jung: Oh no, it is just a cavern.

Prof Demos: It is the unconscious itself which prevents the bird from flying out then.

Dr. Jung: That is perfectly true.

The unconscious has no chance of coming into the conscious unless the conscious makes a hole for it to

come through.

Prof Demos: Well, how does consciousness first appear?

Dr. Jung: By an explosion-that is the only thing I can imagine.

Insanity is such an explosion, for instance.

The walls of the cave burst and one is overcome by the unconscious.

I assume that through pressure, cracks are made in the walls of the cave through which volcanic vapors from the unconscious well up; that was probably the origin of consciousness.

But that is not the condition here.

Therefore the bird is shut in and cannot escape, although one might have expected her to be far enough advanced to allow the bird to escape.

Here her vision is centered upon the fire and she says: "I saw the fire create small snakes which disappeared."

Now that is why the Hindus call that coiled-up Kundalini snake the serpent fire; it is because of such facts, they have observed such visions.

And that woman, not knowing of Tantric philosophy at all, produces exactly the same mythology.

It is interesting that the phoenix comes out of the fire as well as the snakes, for snakes are decidedly lower, they belong to the earth, they are the opposite of the phoenix.

But we have evidence of that in the Persian version of the phoenix myth.

The bird Semenda was said to burn itself up, but out of the ashes a worm came forth which transformed itself into a bird again.

It is a sort of enantiodromia.

The bird and the snake are natural enemies, but out of the creature which is most unlike a bird, a bird develops.

That the bird cannot come up into consciousness is perhaps due to the fact that her conscious assumes that only snakes are down there, and snakes are supposed to be dangerous and venomous.

But you see the fire produces both; the snakes would be a counterbalance to the harmless bird.

Then she says about the fire: "It also created men and women."

It is an extraordinarily creative fire, it seems to be the creator of the world.

And that agrees exactly with the idea in Tantric philosophy that fire is the creator; out of the first living germ of fire came man and woman.

She continues: I asked the bird: "Where do they go?" The bird answered: "Away, away."

The bird said: "Stand in the fire, woman." I said: "I cannot, it will burn me."

Again the bird commanded me. I did so and the flames leapt up, burning my robe.

At last I stood naked.

This explains why she stays below with that living fire; it is the fire of purification.

It is like the fire at the end of the first part of She, where they enter the womb of the earth, the cave where the fire passes which gives eternal youth but which also destroys.

Also this woman is now the phoenix itself, she apparently goes into the fire in order to burn up.

But what happens?

Only her robes burn and she stands naked, which again signifies that she is to become herself.

This passage simply means that through the fire of passion, in the pre-psychological condition when you

cannot and do not reason, when you surrender completely and allow your pain or emotion to have full sway, you then become purified, then you become yourself.

This is the test of the gold; the true gold will show its quality in the fire.

And this is again the alchemistic idea; she becomes the true substance.

Then the fire dies and the bird disappears, because she is now the bird herself.

That higher consciousness is the consciousness of the Self.

And she has been made aware of the fire by talking with the black Negro.

Dr. Reichstein: If she was led to the fire by talking to the Negro, it would be a communication between the speech center and the fire center.

Dr. Jung: That would be communication between speech and emotion.

It probably means that by communicating with the Negro's head, tongues of fire leap up, fiery words; in other words, passion is forced into the form of concept.

She has followed her passion into the cave, the center of passion, where she becomes transformed.

Not through suppression, but through acceptance of this fire, can purification takeplace.

That is the important idea here. Carl Jung, Visions Seminar, Page 395-411

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=visions+seminar&qid=1631357151&sr=8-1

In Memoriam: Edward F. Edinger, 1922-1998 (2021-09-21 04:15)

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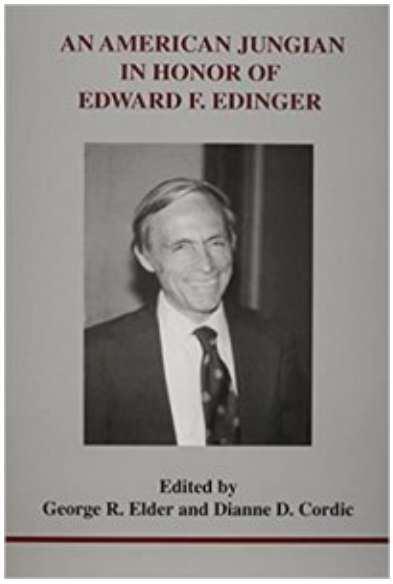

[1]In Memoriam: Edward F. Edinger

In Memoriam: Edward F. Edinger, 1922-1998

A Personal Tribute by Daryl Sharp

[2] The writings of Edward Edinger have had a profound effect on my psychological attitude ever since I read his Ego and Archetype in 1976, while I was training in Zurich. I was at that time, and still am, hooked on Jung.

To my mind Edinger was as true to Jung as one could be, and remained so right to the end. Like Marie-Louise von Franz, he was a classic Jungian, pure and simple, by which I mean he took Jung's message to heart and amplified it according to his own talents. In a review of von Franz's biography of Jung, he described her as "a true spiritual daughter of Jung, a carrier of the pure Jungian elixir." Well, Edward Edinger was a true spiritual son of Jung.

For those who find Jung himself tough going, Edinger has been the pre-eminent interpreter for more than forty years.

In lectures, books, tapes and videos, he masterfully presented the distilled essence of Jung's work, illuminating its relevance to both collective and individual psychology.

Thus his Mysterium Lectures, for instance, is not only a brilliant scholarly study of Jung's Mysterium Coniunctionis and arcane alchemical operations, it is also a practical guide to what is going on in the laboratory of the unconscious.

Since Inner City published his book The Creation of Consciousness in 1984, Ed and I had a warm working relationship.

I visited him a couple of times at his home in Los Angeles, where I met his decidedly more extraverted partner, Dianne Cordic, a perfect complement to Ed's reserved nature.

I also sent him copies of each new Inner City title as it was published. He always responded quickly with a one-page, hand-written letter giving his candid opinion.

Of course, not everything we published was his cup of tea. But he respected my choice of manuscripts as deriving from my own process of individuation – where my energy, at that time, wanted to go.

He was also generous in his appreciation of the books I wrote myself. For instance, in response to Chicken Little: The Inside Story, he said: "I read it from cover to cover in a single sitting. You have a a delightfully quirky imagination with a hilarious wit. I thoroughly enjoyed it and hope it does well."

Every year or two over the past fifteen years, Ed offered Inner City a new manuscript. We took every one because it was always good meaty stuff.

The writing was crisp and clean, with no padding, no blather. He said what he meant, said it well, and that was it.

Never mind that his books would never appear on the New York Times list of bestsellers; they fit perfectly with our professed mandate "to promote the understanding and practical application" of Jung's work.

More than that, I loved working on his rich material, and the content kept me psychologically alert.

Personally, I came to love the man as well as his work.

I feel privileged and fortunate indeed to be in a position to keep his work and spirit alive, to the benefit of everyone who strives to become psychologically conscious.

[3]Edward F. Edinger Obituary

Edward F. Edinger, 75, Analyst And Writer on Jung’s Concepts

Dr. Edward F. Edinger, a leading Jungian analyst whose books on the interplay between symbols and psychology carried the concepts of Carl Jung to a new generation of American analysts, died on July 17 at his home in Los Angeles. He was 75.

The cause was bladder cancer, family members said.

Colleagues said he was the most influential Jungian analyst in the United States from the 1950’s until his death.

Dr. Edinger believed that many neuroses were associated with the decline of religion and the dominance of science. He thought it was important for the afflicted to grasp elements of religion, philosophy, literature and even alchemy to heal and thrive.

”He taught that the goal in analysis was for the ego to establish contact with a greater personality within the psyche, to strengthen the ego-self axis,” said Dr. George R. Elder, a friend and therapist in Ocean Ridge, Fla.

Dr. Edinger taught that people with neuroses or psychoses could benefit from an awareness of their spiritual and creative dimensions and from thinking in terms of the archetypes that artists and sages use. For Jungians, the term archetype refers to categories within the collective unconscious that often appear as literary or religious images of, for example, the Great Mother or the Spiritual Father.

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Dr. Edinger looked ahead to an age when the ideas of Jung would heal a broken world, and once said, ”Jung’s psychology offers not only a method for the psychological healing of individuals but also a new world view for Western man which holds out the possibility for healing the split in the contemporary collective psyche.”

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In short, Dr. Edinger predicted that the world would one day turn to Jung for a hopeful view of things after an impending eruption of ”chaos in vast proportions.”

Dr. Edinger gave Jung’s writings – done ”in a German-Swiss flavor” – an American accent, using ”Moby Dick,” for example, to show the need for healing the split between the ego and the self.

His final work, to be published in 1999 by Open Court Publishing Company and edited by Dr. Elder, analyzes the Book of Revelation as a psychological text.

Among his other books were ”Ego and Archetype: Individuation and the Religious Function of the Psyche” (1972), ”Anatomy of the Psyche: Alchemical Symbolism in Psychotherapy” (1968) and ”Creation of Consciousness” (1995), all published by C. G. Jung Foundation Books.

Dr. Edinger was a supervising psychiatrist at Rockland State Hospital in Orangeburg, N.Y., and later was a founding member of the C. G. Jung Foundation, in Manhattan, and the C. G. Jung Institute of New York. He was the institute’s president from 1968 to 1979, when he moved to Los Angeles. There, he continued his practice for 19 years and became a senior analyst at the

C. G. Jung Institute of Los Angeles.

He was born in Cedar Rapids, Iowa, and received his B.A. in chemistry at Indiana University and his M.D. from Yale University in 1946. He was a medical officer in the United States Army in Panama. In 1951 in New York, he began analysis with M. Esther Harding, who had been an associate of Jung.

His marriage to Frances McCarthy ended in divorce.

Survivors include his wife, Dianne D. Cordic; a brother, Robert F. Edinger of Bedford, Ind.; two children from his first marriage, Clara Jendrowski of Lockport, N.Y., and Dr. Bruce Edinger of Salem, W.Va., and two grandchildren.

1. https://innercitybooks.net/in-memoriam-edward-edinger/
2. https://innercitybooks.net/bookshop/product-category/author/edward-f-edinger/
3. https://www.nytimes.com/1998/08/02/us/edward-f-edinger-75-analyst-and-writer-on-jung-s-concepts.html
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For it is just as sinful from the standpoint of nature and of truth to be above oneself as to be below oneself. **(2021-09-21 04:40)**

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[1]Visions Seminar

10 February 1932 Visions Seminar Lecture IV

Here is a question from Mrs. Sawyer: "How does it happen that the shadow assumes such a positive and helpful role? Has the shadow become tired of her own connection with the animus? I suppose it means that the patient has accepted her shadow to such an extent that the shadow is now able to behave in a positive way."

Your idea is that the shadow has assumed such a positive and helpful role on account of its separation from the animus?

Mrs. Sawyer: I wanted to know why the shadow was marrying the animus to the patient, therefore severing her own connection with the animus and behaving in a positive way.

Dr: Jung: Well, the multitude of soldiers is of course the animus as many, but here he is one; that unknown man is the animus, and here the patient is wedded to him.

Usually the animus is in connection with the shadow and not with the conscious, because the shadow is that part of a person which is in the unconscious.

Further away in the unconscious the animus is an object, while the shadow has the quality of the subject.

You see, the shadow is practically the same as the personal unconscious; those two concepts are more or less identical, one must allow for the fact that the personal unconscious is a sort of distortion of the shadow because it consists of repressed material.

The Freudian concept of the unconscious is the personal unconscious alone, inasmuch as Freud assumes that the unconscious only exists, practically, on the basis of repressions.

This is at least his main working hypothesis.

According to his idea, the unconscious exists only as a function of the conscious, it has no virtue of its own, no existence of its own.

He assumes that if one changes one’s conscious personal attitude, one no longer has any unconscious, that if his interpretation of neurotic symbolism were to be generally known, the neurotic would be cured, that he has a neurosis only because he does not know what it is all about.

Say he has an incest complex; as soon as he knows it, he cannot be neurotic.

Now that is a wrong idea because it is based upon the assumption, first of all, that the neurosis is caused by repressions.

Freud simply takes that for granted; he is absolutely convinced that if one knows the contents of one’s repressions, one must necessarily be well again.

But this is not true.

So his concept of the personal unconscious is what I would call the shadow, and yet it is not altogether that.

It looks like hairsplitting when I try to explain such a subtle difference, but it is very important to know it for practical reasons; for the shadow is a normal and natural fact, while the Freudian unconscious, or the personal unconscious, is not necessarily a normal and natural fact; it is to a certain extent a cultural fact.

When one asks people what their shadow is, they are likely to tell you what they repress; that is, their conscious

assumption of the nature of their shadow.

But one must realize that such an assumption does not necessarily coincide with reality.

We usually make the mistake of assuming that the shadow coincides with our repressions, we explain it in those terms. It may be so, but it is not necessarily so.

The real evil in people is often quite different; they repress something which perhaps is not even evil, it is only a mistake, an illusion.

I will tell you a case.

A man came to me and told me among other things that he was homosexual.

He didn't look so and I get rather suspicious when people assure me that they have sexual peculiarities, so I asked him whether he had had a Freudian analysis, and found that he had for some months.

Then I said: "Now tell me, have you had love affairs with boys?" "Oh no," he said, quite upset, "it is not as bad as that."

"But of what does your homosexuality consist? Do you have fantasies about boys, do you like them better than girls?"

"Oh no, I have always been in love with girls.

When the analyst told me I was homosexual I was shocked, I didn't know it."

"But how did the analyst know since you did not know it?"

"It came as a great surprise; I once dreamed that I was sleeping with someone whom I thought was a woman and it turned out to be a boy. I woke up terribly shocked."

Now of course one can dream anything, one can dream that one is sleeping with an animal, but that does not prove that one is a sexual pervert, it is simply a symbol.

But those people take it quite literally and are convinced that it is sexual, which is simply not true.

That symbolism does not come from a repression; the repression theory is not necessarily an eternal truth, it is a point de vue, an aperr;u.

So one must make a difference between the shadow and the personal unconscious.

The personal unconscious in a way coincides with the shadow, yet it also may be like a

film of illusion, or a sort of assumption about the negative nature of the shadow.

The shadow is the negative of the conscious personality, but it may be much more decent and have many more positive qualities than the conscious.

For many people live their dark side in the conscious, their conscious life is the shadow life.

Such people are always putting the wrong foot forward; you know people often look much more stupid than they really are-though usually it is the other way round.

But certain people look idiotic and do all the wrong things, and even indulge in such behavior, either because it gives them

more pleasure to be martyrs, or because they take it for granted that things are like that, that naturally they live in a hell of a world and naturally they are the victims of it.

There is always a sort of hidden Christ complex in such an attitude; also that infantile principle: "It serves you

right when it hurts me."

So the film of illusion which we have about our shadow is not to be taken as the shadow; to find out what the shadow

really is, is sometimes quite a task.

We all know those people who live the shadow, like the unfortunate bird who cannot enter a concert hall without stumbling over a chair and always has to cough during a pianissimo; or the person who congratulates the mourners at a funeral when he means to express his sympathy.

There are many such unfortunate beings who go through life falling into one hole or another, and if one asks them about their shadow, they inform one that they are murderers, cutthroats and gamblers and everything that is wrong, while in reality they are entirely decent folk.

If one takes away that film of illusion about their own shadow, one discovers eighty percent true gold, perfectly nice people.

It is a surprising experience to discover that.

Then other people always put the right foot forward, and if asked about their shadow, they admit that they have any amount of faults and are quite willing to see them, because to admit a sin polishes up their resplendent surface still more.

But when one by chance comes upon a specific sin, they cannot admit it, and there one has the shadow; you see they also have a wrong idea about their other side.

But here we are not speaking of such assumptions, we speak of the shadow as it is in

reality, namely, the unconscious part of the conscious personality, and that is an exceedingly real thing.

To say the shadow is merely absence of light is like the famous definition which optimistic people give about evil-that evil is nothing but the absence of good, it is only a mistake.

But when one looks at the way things develop in the world, one sees that the devil is really in things, that there is an abysmal evil at work.

One cannot explain the destructive tendency of the world by the mere absence of good or a mistake made in something originally good.

People say that at bottom man is good but that is not true, one could just as well say that he was the devil from the very beginning.

Are the untold millions spent for armies and weapons and poisons only because of the absence of good?

No, it is a very evident will to destruction, which is wrong. Destruction is just as real as construction.

Is the destruction of northern France, or the destruction now going on in Shanghai, not real because it is wrong?

That the shadow is the absence of light is of course true of the physical phenomenon; when one is sitting in the shadow on a cool day and begins to shiver, the absence of light is a very obvious fact.

But in the psychological sphere, one side of ourselves is positive and constructive, and the other side is not merely inert, it is actually destructive, it has a destructive will, and that is an activity too; it is not an absence of activity, it is an active evil will.

And so our shadow is an existing thing, as much or all the more evil, the more we are positive and constructive in the conscious.

I mean, when one tries desperately to be good and wonderful and perfect, then all the more the shadow develops a definite will to be black and evil and destructive.

People cannot see that; they are always striving to be marvellous, and then they discover that terrible destructive things happen which they cannot understand, and they either deny that such facts have anything to do with them, or if they admit them, they take them for natural afflictions, or they try to minimize them and to shift the responsibility elsewhere.

The fact is that if one tries beyond one’s capacity to be perfect, the shadow descends into hell and becomes the devil.

For it is just as sinful from the standpoint of nature and of truth to be above oneself as to be below oneself.

It is surely not the divine will in man that he should be something which he is not, for

when one looks into nature, one sees that it is most definitely the divine will that everything should be what it is.

I must use my usual metaphor here, I am again reminded of the good tiger that learned to eat apples.

Such a tiger is surely not the tiger that it was meant to be, it is a perversion of the creative will.

Now you ask, Mrs. Sawyer, whether this old woman who is throwing the fire upon them, the patient's shadow, is behaving in a positive way?

Mrs. Sawyer: It seems to me that by marrying the animus to the patient, the shadow is severing her own connection with the animus, and therefore she is doing something for the good of the whole psyche. I wondered if it meant that the patient had accepted her shadow so that the shadow is now helpful.

Dr. Jung: That is not so simple.

We must remember the text here.

She sees one of the riders standing before the ghost of an old woman, and in front of the ghost is a cauldron seething with fire.

And we said that the cauldron shows that the old woman is a witch, which is nothing very positive.

Moreover she is not even a real witch, she is a ghost of a witch which makes it still more negative, it is very spooky.

So evidently the shadow did not become positive, despite the fact that she weds the patient to the animus.

Mrs. Sawyer: But does not the shadow thus renounce the animus connection?

Dr. Jung: Well, the patient has acquired a very active attitude, she even throws down the helmet which the animus offered to protect her against enemies.

She shows herself in a very masculine role and obviously aware of what she is doing, so the result is that one of the animus riders dismounts and comes to her.

She forces the animus down to herself, in other words, and both are standing before the witch.

The shadow has done nothing really, the shadow remains negative; the patient herself is active and detaches the animus from the shadow, thus making the shadow into a ghost, an unreal thing, yet with the positive quality of fire.

The witch can be a witch whether she is a real witch or a ghost, she can throw fire upon them, and the question is whether the fire is positive.

My supposition would be that it is a destructive evil will; she puts into them an angry flame from the witch's fire. Do you understand?

Mrs. Sawyer: Yes, thank you. I thought the shadow was doing something on her own initiative.

Dr. Jung: I should say that the shadow was absolutely unconscious; all the activity is in the patient, and she forces the animus to come to her.

In other words, she acquires her own mind, or the Logos function, which in a woman's case is always an autonomous content of the collective unconscious; as relatedness in man, the Eros function, is a content of the collective unconscious to begin with.

And it is up to him to force Eros to his side, to marry the anima that before entertained a relationship with his shadow figure-his primitive mind or whatever the shadow might be; for the shadow may be very different things as I told you.

Mrs. Sawyer: Does the witch herself not say, "Now I have wedded you?"

Dr. Jung: She says, "I will wed you with fire," and then she throws fire upon them. But that fire comes from the unconscious side, it is a sort of telluric fire, a fire from the bowels of the earth, from the witch's cauldron, and the witch's cauldron is muladhara, the root center.

Mr. Baumann: I think Mozart knew a good deal of modern psychology -the problem of the wandering anima in Don Juan, for instance, and even the problem of the shadow. In The Marriage of Figaro, there are two couples, one is the shadow of the other.

Dr. Jung: In fiction also, the villain is very often the hero on the other side, a partner in the same game only he holds the unconscious side.

The typical villain figure is the shadow.

One can often see very clearly that he is just the other side of the hero himself.

Usually they are even in love with the same girl, the same Pudencian, as a modern writer has called them.

I really must call your attention to that story, "A Voyage to Purilia," by Elmer Rice.

It is one of a collection of stories by different authors in a book called Holiday Omnibus, and it is a wonderful demonstration of the modern American movie psychology.

The author describes a planet hitherto unknown on which things happen as they happen at the movies.

The country is called Purilia, and he gives a sort of natural history of it and a classification of the peculiar types of human beings living there.

He says they look like us, they all look very human.

The main figures, those who enjoy almost divine worship, are the so-called Umbilicans,

who are characterized by an atmosphere of great devotion.

They are always very sorrowful, and their chief occupation consists in standing at a window, knitting, and looking at the photos of absent ones, usually children.

Then the second class is the Pudencians, who are girls between eighteen and twenty-two.

Later on they always marry but they never lose their virginity.

They are very beautiful young girls, and they are invariably in terrible emotional stress, because they are desperately in love with a certain class of men called the Paragonians, yet persecuted and tortured by another class of men, the villains.

But the villains never succeed. As the name denotes, the Paragonians are paragons in every respect.

They are exceedingly virtuous, they are always most athletic, they are infinitely resourceful, and they are of superhuman

strength, a match for ten fellows of white skin and thirty fellows of colored skin; they excel in every art and craft.

They are excellent aviators, first-class shots, and they always win out, they are practically immortal, yet they are afflicted with terrific wounds sometimes, which heal, however, in an incredibly short time provided that a Pudencian gives the Paragonian a kiss.

The class opposite the Paragonians are the villains, and they are always fighting a lonely fight.

They are called the Vauriens, and there is a tremendous number of casualties among them; they undergo heavy losses,

they are shot, they are thrown down from skyscrapers, they fall down from airplanes, and they go down with ships at sea.

For they are always after the Pudencians, they try to kidnap them and to seduce them by the most violent means.

But they never succeed because the Pudencian never loses her virginity even if they are married, as childbirth has nothing

to do with sexual intercourse; childbirth is entirely metaphysical and has only to do with the marriage ceremony; that makes them pregnant.

Children come as a sort of surprise, they are already there, and usually already provided with teeth.

Occasionally one sees a woman knitting little socks or something like that, but it is very bad taste and should not be-it is regarded as almost too indelicate.

Then comes the most despised class on that planet, women called Bordellians.

This is a very peculiar class; they have never been seduced, they have never lost their virginity, because they never had any, they were always wrong, and their chief object is to seduce the Paragonians.

Occasionally they almost succeed in something which looks like the very thing, but since the Paragonian never loses his virtue, one doesn't know what they really are after; the Paragonian always wins out, yet he is somewhat distracted by the Bordellians.

There is also another class of men, who are neither Paragonian nor Vaurien, neither this nor that, morally indifferent, but they are occasionally seen.

They are usually men in bowler hats, much too big shoes, and baggy trousers, who simply cannot adapt to the peculiarities of that civilization.

I remember one, for instance, who was caught in the swing door of a hotel, and he went round and round until the swing door shot him out into the street, where by chance a very dignified lady was walking past, with a pram containing a suckling; he landed with his lower parts in that pram, and the suckling, having already developed teeth, bit him on the bottom.

This sub-caste of men are really most unfortunate creatures; they are utterly incapable of coping with even the most ordinary mechanical contrivances.

They are always seen hanging out of carriage windows, or being run over by automobiles, or doing the most nonsensical things.

They are supposed to be the last survivors of a prehistoric race that could not adapt to modern life in Purilia.

Then their religion is marvellous: there is a voice that functions like God himself, a very peculiar impartial voice that comes suddenly out of the sky.

When the human being who tells the story first landed on that planet, it was a pleasant evening in early spring.

He landed from a sort of flying machine, and as he walked away from the field to a cottage in the distance, admiring the landscape, he suddenly heard a voice out of the wonderful blue sky that said: "Spring comes early in Purilia."

And then he observed that each time he came to something which he did not yet know, a perfectly impersonal voice said something about the situation.

It was most informing and instructive but he could never find out exactly where that voice came from.

Of course it is the text inserted in the movies, the apt remark.

It is all a most amazing caricature of collective psychology.

The Vauriens and the Paragonians are almost the same, they are interested in the same object, they have the same purpose, only the one tries to attain his goal by wonderful feats of prowess, and the Vaurien tries to reach his end in awful, vicious ways, but the result is the same: they both arrive at practically nothing.

For the human man tried that life too, he behaved exactly like a Paragonian and fell in love with a Pudencian, who

was extremely happy and made tremendous eyes at him-the Pudencians are always exceedingly loving.

He went through terrible emotional mistakes, because it seemed that ordinary things were always misunderstood

and had entirely different effects, but in the end they came together and were going to be married.

One marriage alone seldom took place, usually some other marriages occurred at the same time, very often it was the mother.

So this man's mother-in-law was to be married to an old Paragonian whom she had lost fifty years before, and a friend of his girl, another Pudencian, was being married to a friend of his own, and their wedding ceremonies took place before his.

Then he noticed that as soon as they were married those two couples just vanished, they lost their contours and became nonexistent, so he ran away and got into his plane, because he didn't want to vanish.

He looked back whilst running away-the priest had already given the blessing and he could just get away in that moment-and the girl still remained there in an ecstasy of joy.

That is the reason why the Umbilicans never have husbands; they are always lost, for as soon as they have them they vanish.

Now we will go back to our work.

Mrs. Sawyer's question has shown me that this vision is pretty complicated, and I think we had better go through the part once more, which we went over last week.

This union of the patient and her animus creates a different situation, of course; she is separated from the shadow or in opposition to the shadow, and yet she is wedded to the animus.

That means that she now has an immediate connection with the collective unconscious; which gives a chance for the

blending of the collective unconscious with the conscious, the two can unite, which naturally produces a new condition.

For the principle pair of opposites is the conscious world and the unconscious world, and when

the two come together, it is as if man and woman were coming together, the union of the male and the female, of the light and the darkness.

Then a birth will take place.

Therefore in alchemy the Lapis philosophorum, which is the reconciling symbol, is often characterized by the union of the male and the female.

I have recently seen such a representation, a square in a triangle, and the triangle in a circle, the square containing the male sign on one side and the female sign on the other. So the philosopher's stone is characterized as such by the reconciliation of the pairs of opposites, the Yang and the Yin.

And being wedded to the animus means this union of Yang and Yin.

You see, in that case the conflict between the two worlds, the light world and the dark world, the visible world and the invisible world, would be settled in her, it would be the beginning-or the anticipation at least-of Tao.

That is, of course, only a psychological condition; in this case it is a mere intuition.

One would seek in vain for symptoms of Tao in her external life, or even in her general feeling about herself.

The way by which Tao could be established is only indicated.

If Tao should really be established, everything would get into its place; there would be no conflict needing soldiers and helmets and other means of protection.

Now in order to bring about this union of opposites it is first of all necessary that the principle of Yang as well as of Yin should be active in her psychology; it is important that she should contain the principle of light, that she should not lose consciousness and understanding.

But on the other side she must have the power of darkness; that is the flame in her breast.

Similar things have been hinted at before-that dark influences got at her, or that the animus transformed into the dark principle, like that Negro.

But here it is in the form of the flame of her Eros, the flame shooting from her heart.

And the flame of the Logos comes out of the man's head.

Now that flame is unholy, it has to do with the fire of hell rather than with the warmth of the light.

It is an intensity of the dark purpose, and the old witch says to them: "Go forth and see what you can find," which is not just a blessing.

It would mean that further on the way they would encounter tremendous obstacles, for they have to deal now with the most immediate and formidable resistances of the earth.

So they go out into the darkness of the forest, the place where they cannot see far, where there are hidden dangers, and there they discover the snakelike dragon.

For us the dragon is the principle of chthonic darkness, exactly contrary to the meaning in Chinese mythology.

I told you last week the early Christian story of a certain saint who discovered in a cave the artificial dragon with a sword for a tongue, onto which the virgins were thrown as a yearly sacrifice.

And what was the specific meaning of that dragon with the sword for a tongue?

Mrs. Sawyer: We said last time that it was gossip and public opinion.

Dr. Jung: Yes, she has to face that.

So the man, who is her mind, wrenched the sword-or the knife-from the dragon and, tearing out its teeth, threw them behind him, meaning that her mind takes the sting out of the gossip.

You see, in analysis one naturally has to deal with gossip all the time, and one finds that there is usually a sting in it because it contains an element of truth.

Moreover, it stings because, inasmuch as we are collective, we also have collective opinions, collective opinions are all over us; and when we hear the same thing outside which we already have within us, it stings us in the back, so we are momentarily overcome and our thought fails us.

Therefore I usually say to anyone who is wounded by gossip: "Now let us think about it, what has really

happened?-and does it really matter?"

And then it becomes obvious that it is not worthwhile to get excited, it is often complete nonsense.

If people are able to think-of course I don’t mean intellectual thinking,

but if they have a meditative sort of mind and can submit the thing to their reasoning powers, if they are capable of taking it in an objective way, not merely personally and emotionally-they can then disinfect the sting, they can even overcome the bad effect.

And that is done through the Logos element which discriminates between things, while a woman who has nothing but the Eros element is related to the thing that stings and is stung again and again.

She has absolutely no weapon against it because her Eros principle always tries to establish a relationship to it; while if she begins to think about it, there is a space in between, and she is relatively safe.

So here our patient has to learn to disarm gossip or wounding remarks in the way that a man would arrive at his own convictions independent of public opinion.

She has to forget her woman's ways, her Eros by which she has hitherto tried to adapt to things that wounded her.

Arrows and all sorts of missiles were shot at her, you remember, but they were merely that so-called public opinion.

Now, according to this part of the vision, she can only attain to a relatively safe state when she is able to think things out.

So the animus tears out the knife and the teeth and throws the teeth behind him.

Throwing the teeth behind him is a symbol-it alludes to a motif which I described in Psychology of the Unconscious.

The story is that after the great flood everything was extinct except Deucalion and Pyrrha, and in order to create human beings again, they were told to throw the bones of the Great Mother behind them; they understood the bones to be stones, so they threw stones behind them, from which sprang up human beings.

Then in the myth of Jason, teeth were sown in the earth and up came armed men from the furrows.

So this is concerned with the creation of new people, but it is not followed up here, so I will not insist upon it. I will repeat the next lines of the text: "We walked on and soon came to a block of ice. I said: 'Within that ice is a beautiful red jewel.

How shall we melt the ice to obtain the jewel?' The man answered: 'Only your body will melt it.' So I lay on the ice which melted away. I gave the jewel to the man who put it upon his breast."

What is the block of ice with the red jewel in it? You see this symbolism emphasizes the importance of the body.

When a woman is wedded to the animus, she is usually lifted up into a mental sphere where she is only concerned with spiritual things, as if everything could be done through a spiritual attitude.

But that is a wrong kind of spirituality, because behind it is a secret joy that she has escaped the awkward problem of the body.

And this vision says only the warmth of the body will melt the ice which contains the red jewel.

So a certain influence of the animus, which would lift her up too far into the spiritual

sphere, is here counteracted by the emphasis upon the body, on the fact that the ice cannot be melted otherwise, that the body plays a decisive part in her

further progress.

Now what does the red jewel signify?

Obviously a great deal depends upon the interpretation of that red jewel.

Mrs. Fierz: The feelings.

Dr. Jung: Yes, the heart or the blood; it is feeling warmth, and a jewel of that red substance could be called love.

As the heart is a red jewel, I think we are safe in assuming that it means the treasure or the jewel of life, here surrounded by a block of ice.

For if one is lifted up into the upper stratas of the atmosphere, everything is frozen, so even the heart gets cold, just on account of the animus.

When women begin to think, they often dismiss the heart altogether, and if the animus functions all alone, it is as if the world contained no feeling at all, or anything like Eros.

The animus statement is always peculiarly beside the mark because it is made in an absolutely unfeeling way.

So this vision confirms what we have seen before, that through her contact with the animus she becomes disembodied and cold, her heart is in the ice block.

But the human heart has to do with the body, it is not made of air, and she can only obtain the jewel by using her body to melt the ice; for that flame is in the body, and the flame comes from the dark side.

If she should try to be wonderful and perfect, her shadow would contain the flames of hell, but she herself would not contain them; she would be a pure ice block, she would have a flaming red heart inside, yet it would not reach anybody.

And any warm ray from someone else's heart would have to pass through that block of ice in order to reach hers, and in the ice it would be annihilated, it would die down completely.

The existence of a heart in the ice means nothing, it must reach a fellow being. Ideals are very nice and wonderful, but they are too wonderful; they can transform one into an abstract ghost which emanates no warmth at all, and such a body naturally cannot kindle fire.

A drop of hellfire is absolutely indicated.

It is always there, but if one disregards the body, one disregards that drop of hellfire, and it doesn't work.

That is not my invention, the idea is in an old Jewish legend which I have quoted repeatedly. Remark: We do not remember it.

Dr. Jung: Well, Jezer Horra is the evil spirit of passion.

And the story is that there was a very wise and pious man who saw that all the sins of the world were caused by that evil spirit, so being a pious man and therefore on very good terms with God, he went up to the roof of his house one evening and prayed to God to remove the evil spirit of passion from the world.

God granted the request, and the pious man thanked him and was very glad and went down into the world now redeemed from the evil spirit.

But when he went into his rose-garden, though the roses were as beautiful as ever, he could not enjoy the beauty and the perfume; they seemed very ordinary, and their perfume was somehow not right.

He said to himself: "There must be something wrong with me," and bethought himself of a wonderful old wine in his cellar; so he descended into the cellar to fetch it, and it was the same wine yet it had no taste, there was no kick in it.

Then he remembered that he had a beautiful young wife in his harem, so he went and kissed her, but it meant nothing.

He was quite desperate till the idea occurred to him: has it to do with Jezer Horra?

So he went up to the roof and prayed to God, beseeching him to let Jezer Horra out in the world again.

And because he was a pious man God let out the spirit of passion, and since then it has been in the world.

You see, that is the drop of hellfire, the flame, and without it no ice can be melted, there will be no warmth; sure enough, heart will not touch heart and no fire will be kindled.

Mr. Baumann: There are similar stories in German. One is about a castle on a mountain of glass, and in it there is a jewel; people try to climb up to it but they always slip down, they cannot get hold of it.

Dr. Jung: That is a very similar idea.

Well, this woman succeeds in melting the ice, and then she gives the jewel to the man, who puts it upon his breast.

That is, the animus now reaches her heart, there is a union between the animus and the feeling; the animus is no longer the mere Logos function, he now contains feeling, which is a tremendous asset.

For then the woman’s thought, her conception of things, is not a mere abstraction; it is

adapted and adjusted through feeling values, and that corrects the essential mistakes of the animus.

Now I will repeat the rest of the vision: "As we walked on in the darkness we saw before us in the sky the streaming lights of the aurora borealis."

What does that indicate?

Mrs. Fierz: Is not the aurora borealis the light of the earth itself?

Dr. Jung: No, it is electrons coming down from space.

Therefore it is in close connection with electromagnetic storms; when there is an electric storm, the aurora borealis is often to be seen at the same time, but it really comes from the cosmic spaces.

That fits in particularly well here because the situation is now very earthly, the Logos is now connected with the feeling, with that drop of hellfire in her heart, so she is quite on the earth and in the darkness.

And then comes the vision of the light from the cosmic spaces. Now what is that light psychologically?

Mrs. Fierz: The light of Tao.

Mr. Allemann: The white spirit light.

Mrs. Crowley: It is the constellation of the Yang again, having accepted the Yin.

Dr. Jung: Yes, this last part of the vision contains a full recognition of the Yin and of the essential psychology of a woman; and then comes the cosmic phenomenon, in other words, the enlightenment.

The aurora borealis is particularly impressive because it occurs in the almost interminable winter nights of the arctic countries; it is an exceedingly brilliant phenomenon of almost metaphysical beauty, a very spiritual and mystical light.

Miss Hannah: I have seen it from the North Cape. It was a strange green light, quite different from anything I have ever seen, almost daylight.

Dr. Jung: It is sometimes like a curtain, or like ribbons of light, and it moves.

It is most extraordinary, really an unearthly phenomenon.

Now that means illumination, an enlightenment which is only possible when one is in the depths of darkness; then only can that unearthly light be seen.

Here it refers to the inner spiritual experience which can never be the object of a science or of rational explanation; it is just a fact, and a most irrational fact at that.

We have now finished this series of visions. Are there any questions?

Mrs. Fierz: I don't understand why you explain the ice block in this way, because, before that, she had already been touched by the fire of hell; she meets the dragon and is in complete darkness, she is already in the middle of the Yin principle. So I don't see, except for the presence of the animus that must be there, why you explain this as a sort of animus

attitude, and why you could not explain it also as just one aspect of the Yin principle. For the Yin principle is the north, it is the ice, and it is just in this aspect of the Yin principle that the red jewel would be found, if her body, which is hot from hell fire, contacts it.

Dr. Jung: You are quite right, but the quintessence of the Yin principle is not reached without the animus; it needs the animus in order to push the woman entirely into the Yin principle, to the point that she gets simply frozen.

Mrs. Fierz: As far north as possible?

Dr. Jung: Yes, the two things belong together, because as long as there is no animus there is only a sort of lukewarm happy medium, but as soon as the animus begins to act, the Yin asserts itself.

Or you can explain it as the Yin mind; the animus is very much the Yin mind, and that contact has a peculiar effect on a woman.

She may feel five hundred degrees of heat inside, and she may assume that it is most convincing, but it is not, it is utterly cold. Everything gets congealed with the cold.

Mrs. Baynes: I did not quite get Mrs. Fierz's point.

Dr. Jung: Mrs. Fierz was explaining the block of ice by the qualities of the Yin; she said that the patient was already in a Yin condition, having received the fire from the witch in the wedding rite, and then going on in the darkness, fighting the dragon in the forest, etc., which of course is all on the earth.

The Yin principle is the cold north side of the mountain, so she thinks the Yin now produces the coldness round the heart.

This is all true, but the Yin principle can only be entirely brought out by the animus; otherwise there would be no motive for a woman going so far in the Yin principle.

In the case of an animus possession, a woman's nature goes to the extreme of Yin, and that causes those peculiar projections.

The animus causes an extreme reaction of the Yin powers.

Mrs. Baynes: You mean the fact that she seems not to be in the Yin is just a sort of screen that is put up by the animus?

Dr. Jung: The animus causes the illusion that a woman is absolutely given over to the spirit or the mind, while in reality she is more in the body, more swept by passion, more in the

actual heat of hell than any other woman.

The so-called Eros woman may be comparatively cool beside her, even cold. Carl Jung, Visions Seminar, Page 566-579

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=visions+seminar&qid=1632127291&sr=8-1

But then he held out his hand against me and I realized that he was afraid of the evil eye. (2021-09-22 04:02)

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[1]Visions Seminar

6 May 1931 Visions Seminar Lecture I

Ladies and Gentlemen:

You remember that we were very much concerned in the last seminar with the question of the eyes; they appeared as a star and a human eye in that black wall which symbolized the obstacle of her problems.

The patient succeeded in penetrating the dark wall to a certain extent, and we dealt with an initiation ceremonial in the underworld.

I will show you again the picture which represents that primitive initiation to the Great Mother.

In a way it is like the pictures in the Villa dei Misteri in Pompeii.

It is a sort of autochthonous repetition of symbolism which was the main essence of a religious cult that just

preceded Christianity.

You know in the centuries just preceding and immediately after the birth of Christ, the two main religions in the Roman Empire were the cult of Mithras, a religion for men; and the cult of the Great Mother, the so-called Magna Mater, a religion for women; she was called the Dea Syria in Asia Minor, where the cult originated and whence it was introduced into Rome.

We know very little about the actual ceremonials or their particular dogmatic ideas, but we know a certain amount about the symbolism.

Those cults were more or less wiped out by the early church, though it took over a good deal from them.

Recent excavations have shown that the amount borrowed by the church was considerable.

We are very badly informed about the origin of the Mass, but some of the details were taken from the cult of Mithras-those little bells designating the particular moment of transformation, for instance.

And our Communion, which seems to be quite specifically Christian, was like the one celebrated in the cult of Mithras; they also had a Communion table, and the Host, little round loaves of bread marked with a cross.

So probably many things in their manner of building were after the style of the earlier churches, like the separation of the choir from the rest of the church; and the crypts were presumably a development from the mithraea, which were in grottos or entirely underground.

Also, the birthday of Christ, 25 December, was originally the birthday of Mithras.

We cannot tell how much from the cult of the Great Mother survived in the worship of Mary, the Mother of God.

This reached its full development rather late, in the early church it did not play the same role.

In about the thirteenth century the cult of Mary developed tremendously, and it was at that time that the famous Lorettanian Litany was invented, that invocation to the mother, where she is called the vas in signe devotionis, the excellent vessel of devotion, or the Jons signatus, the sealed fountain, or the hortus conclusus, the hidden garden, or the rosa mystica.

This symbol has been repeated many times in Catholic cathedrals-the beautiful mystical rose of Chartres, for instance.

And there an element comes in which points to the East.

The rosa mystica is a mandala, a magic circle, called in the East the yoni, a female symbol and a symbol of the mother.

It is difficult to tell how much of this has been taken directly from the cult of the Great Mother, but we know that the vas is analogous to the life-giving chalice in the legend of the Holy Grail, and this goes right back to two sources: to the Celtic source where the sacred vessel was a conspicuous symbol, and to the so-called Vase of Sin in the Gnostic cults.

Of course the designation ”Vase of Sin" is entirely Christian nomenclature.

In Egypt the idea has often been repeated in the form of the jars on the water wheels by which water is brought up from the Nile; they are always represented with sort of ligamenta or ribbons on the sides.

Their origin is uncertain, but they can probably be explained as the ligamenta lata of the uterus, because this jar was a symbol of the uterus, the life-giving vase. It is very often found on Gnostic gems.

And the same sacred vessel was used apparently in an antique cult mentioned by the old alchemist Zosimus,

where it was called the krater, we still have his letter to a lady friend in which he advises her to go to the krater to find rebirth.

(Krater is the Greek name for the vessel in which wine and water were mixed.)

So you see very little is known about the transformation of the ancient cult of the Great

Mother, and we have practically no direct tradition in our religions which would explain this particular symbolism.

It is an autochthonous repetition of the original ideas, a repetition which is possible again and again; it is eternal truth, one might say.

Now, through that initiation the patient has been confronted with a tremendous problem.

This Great Mother means to a woman Mother Nature, the great mother principle in her.

One cannot designate such a principle in a definite intellectual way because all the original primitive ideas-the most important ones-are universal ideas of extreme vagueness.

As soon as one tries to formulate them too definitely they lose their meaning and their value altogether; for then one could say it was just that and nothing else, whereas it is many other things at the same time.

This accounts for the great power of such ideas; the Magna Mater is an idea of extraordinary wealth.

One is probably closest to its meaning when one calls it Mother Nature, or the Female Principle itself; any attempt to formulate it more closely gets farther away from it.

So we can best explain the vision by saying that the patient was confronted, through this initiation, with the problem of woman's nature.

That sounds very simple but it is a terrible thing really. What is woman's nature?

You see, women prefer never to mention it, and a man never dares to speak of it.

Or if he dares, he will most probably be accused of violating the most sacred values of a woman and so on.

It is hidden with the utmost care and it needs a woman of quite unusual consciousness and personal courage to speak the truth about it.

I am afraid women often have a tendency to talk of things as they ought to be or as they desire them to be, or as they should become, but never as they are.

Now, however, the patient's unconscious has shown her the necessity of facing herself as she is; and she understood that she had to deal with that fact with no further twisting or deceiving herself about it.

So it is quite comprehensible that in this next series of visions the obstacle was still there.

She says: I stood before a black wall. I said to the eye, "how shall I surmount the wall?" The eye turned inward on itself. I also turned my eye inward and within myself I saw a growing

tree. Then I looked

out again at the wall and I beheld a tree growing near it. I walked over to the tree. It gathered me up in its branches and lifted me over the wall.

In this vision we find the thoughts we were trying to formulate when speaking of the psychology of the eye-the eye that receives or conceives, and the eye that creates.

These are two different aspects of human thought.

She looks into the background of her own eye and sees the tree there, and then she looks outward and sees the tree outside.

Now how would you explain that?

If you understand it, you understand the whole problem of the symbolism of the eye of Horus-no small matter!

You see, the eye on the wall obviously shows what she ought to do; it turns upon itself and instead of looking out towards her, it looks in, or to the other side.

So she, imitating the revolving eye in front of her, turns her own eye inward where she sees the growing tree.

Then she again looks outward at the wall, and there she beholds the tree which is growing outside.

Mrs. Crowley: One is a reflex of the other, is it not?

Dr. Reichstein: She is beginning to realize that man is a microcosm, and things outside are like those within. Therefore, if he looks into his own mind, he can get an idea of the whole world.

Dr. Jung: You mean what he sees in himself is his world? Or he touches upon the essence of the world by seeing his own essence?

Yes, it is a very old idea that man is a microcosm and the exact replica, as it were, of the macrocosm, that what is without and what is within are the same.

Of course, this formulation has been disproved many times, and it is exceedingly difficult to substantiate it, because the difference is quite obvious-it is obvious that our psychology is not at all what things are outside. But in what way is such an analogy proved?

Where is the real analogy?

Dr. Barker: Can you say it is only possible to realize something external if the internal experience is first realized? That anything outside must be able to reflect the internal experience?

Dr. Jung: Take some concrete example. Take, for instance, an elephant.

Can you realize an elephant without first realizing the elephant inside?

Dr. Barker: Not the first time. You first see a mass which is later called an elephant; it is only after you have seen various animals and have built up pictures of them in your mind that you realize them.

Dr. Jung: Suppose you discover an animal that has never been seen before, like the famous duckbill, that funny Australian mammal.

Dr. Barker: You understand that by making use of your inner experiences of the pictures of other animals.

Dr. Jung: Yes, but those experiences all come from without.

Dr. Barker: Originally, but we have built up a system.

Dr. Jung: You say we have nothing inside that has not been outside? That would be the idea of natural science.

Mrs. Sawyer: Is it not that growth takes place within us, and she sees it as a tree outside?

Dr. Jung: Well, yes, but we are here concerned with the philosophical point of view, with the idea of the microcosm and the macrocosm.

I want to deal with the problem in a general way now and not in the specific way of this vision.

This is still a continuation of our philosophical discussion at the end of the winter.

It is a general question and a question of primary importance, which has a great deal to do with the nature of the mind or the psyche.

Mrs. Crowley: They are both symbols, one is the symbol of the other; one is form, and the other is the idea or the essence.

Dr. Jung: You think they are both symbols, exchangeable against each other? That is worth discussing.

Dr. Barker: I think we are empty inside until we come into contact with objects.

Dr. Jung: You have the standpoint of natural science, as I said. But we are not empty inside.

Mrs. Crowley says the one world is the symbol of the other; that is, we have an explanation of the world within as well as without, because whatever we understand within we understand by our own intellect, and since we have access to it, we can never say we are empty inside.

We have our own experiences, the experiences of ourselves.

Dr. Barker: I meant that the human mind has been developed through contact with the outside world; if our ancestors had never contacted objects they would be empty inside.

Dr. Jung: Yes, but you can be your own object.

There have always been external objects, but even if there had been nothing, man himself was there, and from the way in which he lived he acquired definite empirical contents, images, by which he grasped the world.

In studying the earliest theories about the world, you find that things have always been understood by analogies.

There are innumerable cosmogonic theories, the theory that the Creator made the world out of a lump of earth for instance, shaped it as a potter would shape a vessel; or that the body of man was created as by a potter's wheel.

We see in the first attempts at philosophy that man drew his conclusions from the facts which he discovered

in himself, in his own body; he concluded that the earth was produced by vomiting or by defecation, for example.

There are Indian myths that the waters of the rivers and seas rose from the fact that a wild dog pissed.

All these ideas came from the immediate experience of man, and in that respect he creates the world from within himself.

But here we are concerned with a much deeper question-whether we really have access to a layer of facts within, which are the essence of the world outside.

Have we access from within to facts which are equally essential to ourselves and to the world?

I mean essential to the world as, say, the chemical or physical structure of bodies is essential. Have we

inner access to these facts or have we not?

You know, the Eastern philosophers and all the old medieval philosophers were quite convinced that

this was possible, that we have access to the substance of the world through the inner way.

The only question is: can we see any justification for that belief?

Well, there is no definite answer to this question.

But we have to admit that the products of the unconscious do speak as if the things without were the things within, and vice versa.

One can call this archaic language, and that may be; but sure enough, it is the language of ancient wisdom.

The point is only whether it is still alive for us.

First of all we must admit that the unconscious still talks in such a style, and then we must say it occasionally happens that things are the same within as without, and with no causal explanation.

And inasmuch as the unconscious is a part of our life, lives with us and must live with us, we have to accept that kind of language as the expression of the unconscious thought, though it may not coincide with our conscious rational views.

It is as if one had a friend, or a father, who was a theosophist, with whom one had to deal as a business partner; one must bear with the fact that he has funny ideas.

And in the same way one must recognize the peculiarities of the unconscious.

Moreover, specific experiences of psychological facts almost force one to assume that there really is a category of cases in which things outside do coincide with things within, where one must recognize that the formula of the unconscious does come through.

It is as if one were a microcosm which mirrors the macrocosm, and from that one might conclude that there must be an avenue inside us that leads, not to our particular psychological curiosities, but to the essence of things in general.

And if one admits that, well, one has to admit the truth of the Hindu and Chinese philosophies.

Here we have a piece of that language.

This part of the vision says that if you turn your eye inward, you will behold the tree, something developing,

growing over the wall; so if you are in its branches it will in time lift you over the wall.

You see that as a psychological idea within yourself, yet if you look outside you also see the tree outside.

That is, it is not only a subjective psychological fantasy, it is also an objective fact; the tree will grow in reality, which would amount to the fact that if one is in an uncomfortably tight corner and sees the tree growing outside, one can sit down and wait for it to grow.

It has nothing to do with oneself, it is outside, it is a real situation; the outside circumstances will coincide and the thing will happen, as if the growth of the tree inside had caused things outside to behave in a desirable way.

Of course, that cannot be explained causally, it is an entirely magic idea.

Therefore people are often afraid to look inside, assuming that what they see there will happen in reality.

This is a superstitious notion, yet it is not entirely superstitious, on account of the peculiar coincidence of within and without.

This is an exceedingly speculative idea, following the suggestion of the unconscious that our patient should look at the vision in such a way.

She is up against an obstacle which is not to be overcome, but the fact that she sees a tree inside is reason enough to sit down and wait for the tree outside to grow.

It means: just wait, don't worry, the external situation will arrange itself according to laws which are apparently your own subjective psychological laws.

It is as if the merely psychological laws ruled outer events at the same time, and this is the Chinese idea.

I will quote again the story, which I have told you repeatedly, of the rainmaker of Kiao Tchou.

That gives you the idea in a nutshell. Professor Wilhelm told it to me himself.

There was a great drought where Wilhelm lived; for months there had not been a drop of rain and the situation became catastrophic.

The Catholics made processions, the Protestants made prayers, and the Chinese burned joss sticks and shot off guns to frighten away the demons of the drought, but with no result.

Finally the Chinese said: We will fetch the rain maker. And from another province, a dried up old man appeared. The only thing he asked for was a quiet little house somewhere, and there he locked himself in for three days. On the fourth day clouds gathered and there was a great snowstorm at the time of the year when no snow was expected, an unusual amount, and the town was so full of rumors about the wonderful rain maker that Wilhelm went to ask the man how he did it.

In true European fashion he said: "They call you the rain maker, will you tell me how you made the snow?"

And the little Chinaman said: "I did not make the snow, I am not responsible."

"But what have you done these three days?"

"Oh, I can explain that. I come from another country where things are in order. Here they are out of order, they are not as they should be by the ordnance of heaven.

Therefore the whole country is not in Tao, and I am also not in the natural order of things

because I am in a disordered country.

So I had to wait three days until I was back in Tao, and then naturally the rain came."

That is the way the East thinks-without causality. He simply got back into Tao.

You see, when the atmosphere in this room is wrong, I restore here a little bit of Tao and it spreads like a quick-growing tree, with branches extending everywhere.

Tao is in the room and nothing wrong can happen. This is the idea of what I call synchronicity.

We think acording to the Western assumption of causality, that one thing brings about another thing.

But that is in itself a magic idea; we give magic value to causes, we think one thing inevitably gives rise to another.

In reality we see only regular sequences and make the hypothesis of causality; we attribute the virtue of causality to a thing and explain the regular series of events by that magic hypothesis.

The East does not make that hypothesis, the East sees events in an entirely different way.

The idea of magic causation is known there, because it plays a role in black magic, as when a person causes an illness or a death by magic means.

But the higher philosophical idea is synchronicity.

We see in history that certain chains of happenings lead to such and such events, but there is no connection between them.

Suppose I am discussing this particular question with you now, and a dog barks in the garden, and you hear a car passing, and a bird sings.

The East would consider such things, but we exclude them, we look for the cause; we say that the dog barks because he saw a cat.

But the bird sings, not because a dog barks or because I lecture here or because a car is passing; also the car is not passing because the dog barks.

There is no connection, these things just happen independently, it is mere chance that they happen.

To us it needs no explanation, we cannot even see the problem.

While to the Eastern mind, this covers the whole ground because he perceives the thing as a totality; the dog barks, the bird sings, the trees are green, the car is passing, all this is an ensemble, experiences which cannot be disconnected.

He sees the intrinsic and only important connection of events in this transversal way.

It is important that at this moment the dog barks.

You heard something breaking in the kitchen a while ago; the Eastern mind says, well, naturally things must

break.

Now looking at it in this way, one discovers an entirely different world, which is just as natural and nice and interesting as the world of causes; instead of looking at the causes that brought about certain conditions,

one can look just as well at the actual being together of things.

For instance, to you and to myself, that we are here in this room and that things are happening here and now, is far more important than the reasons which led each of you into this room.

It does not matter where you came from, it only matters that you are here, and that this one and that one are here.

To Eastern people there is any amount of justification for that point of view.

You see, their concern is to bring about the right situation, which, since one cannot rule the causes, can only be done in the way the rain maker chose; he turned his eye inward and sought Tao, and then it was outside.

Of course, the European would say he waited just so long until the rain came, that the rain was due to come.

If it had not come in three days it would have been four days-or it might have been six days.

But the rain maker got into Tao, one cannot gainsay it, and he took just so long.

One cannot prove that the man was a swindler because he never said that he produced the rain; when he was right himself, the rain fell.

It is a miracle only to someone who thinks along the lines of causality, but if one thinks psychologically, one is absolutely convinced that things quite naturally take this way.

If one has the right attitude then the right things happen.

One doesn’t make it right, it is just right, and one feels it has to happen in this way.

It is just as if one were inside of things.

If one feels right, that thing must turn up, it fits in.

It is only when one has a wrong attitude that one feels that things do not fit in, that they are queer.

When someone tells me that in his surroundings the wrong things always happen, I say: It is you who are wrong, you are not in Tao; if you were in Tao, you would feel that things are as they have to be.

Sure enough, sometimes one is in a valley of darkness, dark things happen, and then dark things belong there, they are what must happen then; they are nonetheless in Tao.

It is, of course, a kind of experience which to our Western mind is sheer nonsense.

One can never prove, for instance, that one's attitude is sincere.

One says to oneself: Well, I feel right, and the fact that you come to see me is also right in the right moment-and it seems like empty talk-yet looked at from a psychological point of view it is exceedingly important.

It makes all the difference in the world, because in the one case the world is as it ought to be, one is the brother of everybody; and in the other case everybody is a fiend, everything is wrong, and one feels wrong too, which is of course not an ideal condition.

One can explain the condition causally and scientifically, theoretically it is perfect, but that does not prevent one from feeling like hell.

So I assure you, from a certain psychological point of view, the Chinese idea is worthwhile; at least it is worth discussing.

This woman is up against a very difficult situation. You can guess what it is.

The solution of her problem depends not only upon herself, but upon a number of external factors, and she sees only a black wall and does not know what to do.

And the vision says that if she sees the growth within, there will be growth without, and she can trust herself there equally well.

So the tree gathers her up in its branches and lifts her over the wall, which is really the fulfillment of the idea that what has been seen within also appears without.

It creates a situation which will eventually lift her over the wall. Now I will go on with the vision.

I have already read this series, but there are a number of new members, and I assume that the rest of you will not remember every detail of it.

Also, it is of particular importance in forming the bridge to things to come.

On the other side of the wall I beheld an old man.

I looked into his eyes and saw therein a great river full of many writhing human bodies.

A few men stood upon the bank and called with a loud voice to the struggling masses in the rushing water.

The water cast a few souls upon the bank.

Then the men who stood there lifted them up and showed them a star and a sun.

This I saw in the eyes of the old man.

The old man said, "You have perceived," and sank into the earth.

A few small animals and flowers growing in blood appeared where he had stood.

We have seen that this is the archetypal old wise man, symbolizing the acquired wisdom which is the common inheritance of man.

At a certain depth of the unconscious mind, one cannot fail to meet that inherited treasure of wisdom.

It begins to function here, we have in this vision a piece of that wisdom-that what is within is without-and it is stated as if it were a most vital truth.

It is a truth which has little to do with our rationalistic views, yet for the life of our soul it is most important.

For if you are able to think like that, to have such a point of view, an avenue is opened up in yourself by which to arrive at a harmonious or peaceful condition, a mental condition where you are in tune or harmony with things; whereas if you adapt to the world as being only a jumbled causal chain, you never arrive at any settled attitude, you have no feeling of certainty or security.

What the actual condition of things seems to be is simply of no consequence because, as I say, if your attitude is right, things are right, they are the things that belong.

Whether they are sound, or moral, or wrong, looked at from another point of view, simply does not matter; for it is then your subjective experience, and as you experience your life or world, so it is.

Any other consideration is a mere speculation and of no particular use.

Naturally, from one point of view one could say this was a most miserable life, or the most beautiful life one could imagine.

But it is perfectly inane to make such speculations, because the only question is how you live your life, how you experience it.

If your attitude is right, then things are right.

Now this old man, being essentially the personification of the inherited wisdom of the ages, has a certain philosophical way of conceiving of all things, but it is not philosophical in the usual sense, in that it is an

involuntary kind of philosophy.

It is a system of ideas which are the deposit of events and experiences of untold ages, so that what the old

man says is always a proverbial truth-as a proverb that proclaims a certain conviction or a certain truth is not the invention of one individual, but rather the effect or many experiences; it formulates the way in which things move or how they behave over immense lengths of time and among all sorts of different nations and races.

It is always the consensus gentium that formulates such a truth, and so it is proverbial wisdom conforming absolutely to the general course of events.

So when the old man says that what is within is without, it is a truth which in specific instances is hardly ever true.

I mean, when one looks closely at things one always sees a tremendous difference between within and without; but in the long run, in general experience, it is eternally true.

The vision, then, shows that our patient arrives now at the very seat of that way of thinking or conceiving of things, and she sees a strange vision in the eyes of the old man.

What does that mean?

Mrs. Crowley: She sees as he does.

Dr. Jung: Yes, she sees what he sees as if mirrored in his eye.

She sees the river full of human bodies, and a few hear the shouts of those people standing on the bank and come out of the river.

What do you understand by that?

Dr. Reichstein: It is the river of life, which is always rolling on, or round and round, and then a few come out to get a fixed point.

Dr. Jung: This is another piece of his wisdom: life envisaged as a river in which human beings are swimming or carried along, and all perfectly unconscious-they are submerged in the water, which means in the unconscious.

A little group on the bank are conscious, and those call to the ones in the river, so that others emerge and are also made distinctive and conscious-but there are only a few.

In the words of the New Testament: "Many are called but few are chosen."

The central Buddhist belief is that we are in an eternal circular movement on the wheel of death and rebirth as long as we are not conscious; but if we become conscious through the right meditation, or through the right kind of life, the functioning of the eight-fold path as it is expressed in Buddhism, then we shall eventually reach Nirvana.

Here a very central Christian belief and a very central Buddhist belief come together, and this is the wisdom of the old man.

Now our patient has not invented or thought out the idea, she simply saw the picture.

And subsequently, when one comes to think of it or to rationalize about it, one discovers that it is again that universal wisdom.

I could quote a number of dreams of other people who had very much the same vision.

Always the same archetypal idea, formulated in different ages in different ways naturally, is at the bottom of all psychotherapeutic systems, or at the bottom of all religious systems, for they also are systems of healing.

What this woman gets out of it is a very universal view of the goal of life.

According to the statement of the unconscious, many are carried away by the river, but a few hear the voices of those on the bank and come out of the water; they become conscious, they no longer participate

in the great unconscious movement of life.

This is shown to her as the meaning of her life, and this reconciles her with the fact that she feels herself completely at variance with her conditions.

On account of her problems she grew away from the atmosphere of her family and her friends, the convictions of her milieu, and she naturally felt isolated.

Of course she will be told that it is neurotic and wrong to be isolated, but the unconscious says that is exactly what she is meant to do.

Such a vision may help her to be reconciled to her own particular life task.

For anyone who undertakes to live the individual life will be confronted with such a situation, it eternally recurs.

It has always happened that a few left the stream and it will always continue to happen.

This wisdom, or this proverbial formulation, is a deposit in our unconscious, and it comes up at the moment when one is called to face it.

Now, when she has perceived this truth about her life, the old man disappears and in

his place he leaves a few small animals and a few flowers growing in blood, rather insignificant looking symbolism, but full of meaning. It is obvious that they mean the life of the earth, the ordinary life.

Yet they are growing in blood, she says in her telegraphic style. Now why the blood?

Mrs. Crowley: It means her own efforts, her own energy.

Dr. Jung: Well, it means a great deal of suffering when a thing costs blood; things grown out of the blood are very serious, they come really out of the essence of life.

And that has a particular effect upon the way in which she perceives life.

What would be the difference in her attitude?

Mrs. Crowley: They become more significant to her.

Dr. Jung: Exactly. And that leads us to something very important: as long as she is not herself, not living according to her own nature, as long as she is not baptized in her own blood, nothing is real, everything is banal.

Naturally there are flowers and naturally there are little animals, and they are nothing but animals and flowers; she does not understand their life, she never experiences them as things born out of blood.

I don't know whether I make it clear, but I can tell you, nothing is more bewildering than the different ways in which people experience things.

Certain people have absolutely no realization of their experiences, everything is self-evident, everything is there as if outside, painted on the wall.

When such a person tells a story, it is as if he had told it ten thousand years ago, it is neither here nor now, he has no relation to it.

If he has an experience, he doesn't know it, and nobody else knows it.

If he talks of it at all, he never gets excited, he takes it calmly, passively assuming that the other fellow, the one listening, has had the same experience.

It is a perfunctory kind of experience.

He lives a provisional life; he does not exist really, he is only a spectator; so any experience is ghostlike, perfectly abstract, without a trace of realization.

People can live the most amazing things and remain entirely detached.

I have told you several stories of people with compartment psychology who live one thing in one compartment, another in another, never knowing it because they never confront these facts.

So when things become queer and you begin to wonder at them, it means that you are beginning to have a certain realization.

And if you get as far as that, if you reach out to your own truth, down to your own blood, to your own law, if you know how far you are real, you will then have your own experiences, and you will understand what things are.

Then you will see that everything real, everything alive, really grows out of the blood; they are not just there, self-evident.

It is a very infantile consciousness that takes things as self-evident; children come into the world where things are, and everything is taken on the guarantee of the parents.

Such people can go through life-and even die-without having noticed that they were alive.

I remember a very impressive case of this, a girl about twenty-five years old who had a compulsion neurosis.

She proved to be absolutely inaccessible.

She lived things, she did things, but she did not know what she was living.

I said: "Cannot you see what you do, damn it?"

But no, nothing touched her, so she had no relation to the world at all, she lived in a sort of mist.

Finally I said: "Well, it is no good, I cannot waste my time any longer; if you will not try to see what you are doing I must give it up."

And it happened that three or four months later she shot herself, and since she was a stranger here I was called in to give evidence, I saw the corpse.

She had shot herself through the heart in the street and had not lost consciousness for a minute or two.

The expression on her face was completely altered. For a long time I stood watching her face and

asking myself: "What kind of expression is that?"

It was most extraordinary, the expression of someone who was convinced, say, that a thing was black and to whom it was very important that it was black, but to whom one had finally proved that it was red; and now it was as if she suddenly realized it was red.

It was a look full of bewilderment and a sort of pleasant surprise.

I saw what had happened: at the moment when she shot herself, while she was still

alive, yet felt it was done and irrevocable, she understood what life was for the first time.

I have seen several cases where serious attempts at suicide have occurred, and just as they thought: now it is the end, they understood what life was, and they never tried it again.

Sometimes people have to injure themselves very badly in order to awaken to what life really is.

I had another case many years ago, an hysterical girl who tried to burn herself with methylated spirits.

But when she was all in flames, she suddenly understood the terrific nonsense she was doing, and she never tried it again, she became reasonable.

The unconscious works sometimes with most amazing cunning, arranging certain fatal situations, fatal experiences, which make people wake up; they are dangerous, they may cost their lives, but that simply shows how deeply unconscious people often are.

And they cannot understand the psychology of other people; they live in a world of their own, never noticing that they are living beings like themselves.

Such a realization only comes when things come to a head with them.

Often it takes the death of the father or mother, who have guaranteed things for them, to bring the provisional life to an end; then it is borne in upon them that things depend upon themselves, and they begin to revise their former lives.

They discover the world as it is, which naturally gives them a chance to establish a real connection with it.

So this is the moment when my patient should realize what life is.

Small things, which were formerly just banal and self-evident, should now have a real value, they should mean something and have a life of their own.

For then one can take care of things properly-value things.

One becomes considerate, and if it is a deep realization, one begins to pay attention to the things that simply happen.

One never says, "this is nothing," but one says, "this is."

And then one discovers what the transversal connection, the synchronistic connection, really is; one understands better the Eastern mind.

A significant thing now happens in the vision.

She says: After the old man had spoken, my robe became green, then turned to white. About my head played white flames. I walked through waving fields of wheat.

She illustrated that stage by this picture [plate 14].

You see, it very obviously symbolizes enlightenment. This is typically Eastern symbolism.

When insight, or understanding of the unconscious contents, has reached the highest center, the seat of consciousness, then the light bursts forth-a white light.

The fact that her robe first becomes green simply refers to the color of vegetation; and that it turns to white means that it becomes light.

What has been unconscious life now becomes light, or understanding, consciousness.

She should become conscious in an entirely new way, she should be conscious of life, as well as of things, in complete distinctness.

A white light is supposed to be the brightest light, and that gives the power of discrimination, one can distinguish best then.

And what would the fields of wheat symbolize?

Mrs. Sigg: The harvest.

Dr. Jung: Yes, the wheat is ripe, it is the time of fulfillment, of complete maturity. But there is a particular thought connected with this wheat. Do you remember?

Miss Wolff In a former dream she was driving a harvesting machine through the wheat, so, as the harvester, she was the goddess of wheat.

Dr. Jung: That was an anticipation of this moment which came some time ago, but what would be the meaning of the wheat now?

Miss Hannah: Meister Eckhart says that wheat is the highest form of grain.

Dr. Jung: Yes. Wheat is very symbolical because it is bread, the fruit of the earth.

Therefore Meister Eckhart says: "The innermost nature of all grain meaneth wheat, and of all metals, gold, and of all birth, man."

So wheat would be almost like the essence of vegetative or plant life.

And since plant life is a symbol for the spiritual qualities of man, what would wheat symbolize?

Mrs. Zinno: Resurrection.

Dr. Jung: Yes, and it is also the symbol for the one that resurrects, for Iacchus, the divine son of the earth that is born in the winnowing fan; and for Osiris out of whose sarcophagus wheat grew; and for Christ inasmuch as he is the Host, made of the flour of wheat.

St. Augustine called Mary the virgin earth which had not yet been fertilized by the rain, and so Christ is the son of the earth, the wheat.

Here again is the fact: as within, so without. In this vision, our patient is enlightened, she has become fully conscious, and at the same time the earth has given birth to the wheat.

The mystery of Eleusis, the mystical birth of Brimos is accomplished, the earth has brought forth the god.

This condition would be expressed in Chinese philosophy as a condition, for the moment, of complete Tao, namely, the highest illumination within and the highest fertility without, the god born within and without, or resurrection.

Then, while walking through the waving fields of wheat, she says: I came upon a face in the ground. I said, "This is the face of suffering."

The face changed into the dead body of a child. I lifted the child in my arms and carried it to a stream.

When I laid it in the water it became alive and it put around my neck a chain with a jeweled heart.

The heart burned into the flesh of my breast. The child rose and walked away.

As he walked I saw that he was growing into a man.

While I sat alone by the side of the stream a flame of fire shot up from the water.

In the flame was a laughing face.

I also laughed and so the face and I held communion together.

The illumination is immediately followed by the realization of the great difficulties that were awaiting her, which meant great suffering.

That the face of suffering is in the ground means suffering connected with the earth, and that is really a great difficulty, the earth causes a lot of suffering; so the face which looks at her from the ground changes into the dead body of a child.

What is the meaning of a child?

Dr. Baynes: New life.

Dr. Jung: Yes, but why should that be dead in just this moment, when one could say that she was now beginning a new life?

Mrs. Crowley: It is the idea of sacrifice.

Dr. Jung: Well, a child always means a beginning, a new attempt at life, so this refers to her new way of life.

But now she recoils.

All these visions were in order to increase her courage and her spirit of enterprise, but here she finds the corpse of her enterprise; the spirit of enterprise is dead.

You see, having received the illumination, there naturally will be suffering, and therefore that child is dead.

It is the suffering of childbirth, she must give birth to the new attempt at a solution.

Then she lifts up the child, she accepts the difficulty, and she puts him into the running water of the stream; in other words, she tries now to put her attempt into reality.

And the child comes to life and puts round her neck a chain with a jeweled heart that burns itself into the flesh of her breast.

We encountered very similar symbolism some time ago, the ring that burned itself into her forehead, meaning that it took possession of her intellect, her thought.

Now it is the heart, the feelings are reached; now things will be more real.

The idea is not only in her head, it is also in her heart, she cannot get rid of that mark.

As she was first marked in her thoughts, she is now marked in her feelings.

Then the child walked away and was transformed into a man, which means that the attempt will become adult.

The child transforms into her real problem and this would naturally be the thing from which she recoils most.

This child who now becomes a man means a very specific man, and therefore there is a moment of hesitation, she sits alone by the stream.

Then up comes the vision again: out of the unconscious-out of the water-arises a flame and in the flame appears a face.

Now I know nothing about that face. I can tell you very little about this symbolism because she says nothing of the meaning of that communion. Carl Jung, Visions Seminar, Page 327-343

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=ADVRC1PZJPQ4EY7WAP9A&pf_rd_p=8fe9b1d0-f378-4356-8bb8-cada7525eadd&pd_rd_r=d64005c9-9ee9-40a7-b2dc-b5f65c5

Carl Jung: The Black Books - Quotations (2021-09-22 04:25)

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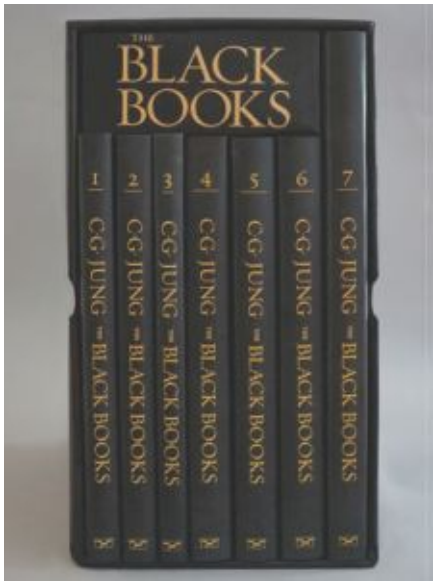
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[1]Black Books

Volume 1: A point exists at about the thirty-fifth year when things begin to change, it is the first moment of the shadow side of life, of the going down to death. It is clear that Dante found this point and those who have read Zarathustra will know that Nietzsche also discovered it. When this turning point comes people meet it in several ways: some turn away from it; others plunge into it; and something important happens to yet others from the outside. If we do not see a thing Fate does it to us. Carl Jung, The Black Books, Vol. I, Page 11

What of Jung’s fantasies did he regard as precognitive?

It is important to note that there were around twelve separate events:

1-2. October 1913: Repeated vision of flood and death of thousands, and the voice that said that this will become real.

1. Vision of the sea of blood covering the northern lands.
2. December 12, 1913: Image of a dead hero.
3. December 15, 1913: Slaying Siegfried in a dream.
4. December 25, 1913: Image of the foot of a giant stepping on a state, and images of murder and bloody cruelty.

5. January 2, 1914: Image of a sea of blood and enormous dying.
6. January 22, 1914: His soul comes up from the depths and asks him if he will accept war and destruction. She shows him images of destruction, military weapons, human remains, sunken ships, destroyed states, and so forth.
7. May 21, 1914: He hears a voice saying that the sacrificed fall left and right.

10-12. June-July 1914: Dream (repeated three times) of being in a foreign land and having to return quickly by ship, and the descent of the icy cold. The Black Books, Vol. I, Page 38-39

I had achieved everything that I had wished for myself. I had achieved honor, power, wealth, knowledge, and every human happiness. Then my desire for the increase of these trappings ceased, the desire ebbed from me and horror came over me. Carl Jung, The Black Books, Vol. I, Page 11

The paintings from 1916 onward in the Red Book relate to Jung's continued explorations in the later Black Books. Liber Novus and the Black Books are thus closely intertwined. The Black Books cover the period before, during, and after Liber Novus. The Black Books, Vol. I, Page 12

Jung's continued explorations of the visionary imagination in the Black Books from 1916 chart his evolving understanding and demonstrate how he sought to develop and extend the insights he had gained and embody them in life. The Black Books, Vol. I, Page 12

His [Jung] retreat from the Burgholzli coincided with a shift in his research interests to the study of mythology, folklore, and religion, and he assembled a vast private library of scholarly works. The Black Books, Vol. I, Page 13

He [Jung] found the mythological work exciting and intoxicating. "It seemed to me I was living in an insane asylum of my own making," he recalled in 1925. "I went about with all these fantastic figures: centaurs, nymphs, satyrs, gods and goddesses, as though they were patients and I was analyzing them. I read a Greek or a Negro myth as if a lunatic were telling me his anamnesis." The Black Books, Vol. I, Page 13

... Jung noted that the work [CW 5] was written in 1911, his thirty-sixth year: "The time is a critical one, for it marks the beginning of the second half of life, when a metanoia, a mental transformation, not infrequently occurs." The Black Books, Vol. I, Page 15

He [Jung] was conscious of the loss of his collaboration with Freud and was indebted to his wife [Emma] for her support. The Black Books, Vol. I, Page 15

One without a myth "is like one uprooted, having no true link either with the past, or with the ancestral life which continues within him, or yet with contemporary human society." Carl Jung, The Black Books, Vol. I, Page 15

The study of myth had revealed to Jung his mythlessness. He then undertook to get to know his myth, his "personal equation." The Black Books, Vol. I, Page 15

Jung used to say in later years that his tormenting doubts as to his own sanity should have been allayed by the amount of success he was having at the same time in the outer world especially in America" Barbara Hannah, The Black Books, Vol. I, Page 19, fn 26

Permitting fantasy in myself had the same effect as would be produced on a man if he came into his workshop and found all the tools flying about doing things independently of his will. Carl Jung, The Black Books, Vol. I, Page 20

On September 20, 1910, at the age of twenty-three, Toni Wolff was brought by her mother to see Jung According to her sister Erna, he had successfully treated the son of a friend of her mother's, who consequently recommended Jung. The Black Books, Vol. I, Page 27-28

In November 1912, Jung returned from his New York lectures. In a diary entry of December 29, 1924, Toni Wolff noted that twelve years before, on Jung's return from America, she went to him and "spoke of relationship." The Black Books, Vol. I, Page 29

In the November 15, 1913, entry in Book 2, following his account of the dream around December 1912 of the dove that transformed itself into a small girl and then back into the dove, Jung noted, "My decision was made. I had to give all my faith and trust to this woman [Toni]." The Black Books, Vol. I, Page 29

In March 1913 he went to America again for five weeks. Decades later, Toni Wolff noted in her diary, "The feeling is somehow similar to 1913, when C[arl] went to America and we separated-and yet we couldn't do it afterward." This suggests a separation may have taken place at this time. The Black Books, Vol. I, Page 29-30

Years later, Jung spoke to Aniela Jaffe concerning the relationship with Toni Wolff He said that he was faced with the problem of what to do with her after her analysis, which he said he had ended, despite feeling involved with her. A year later, he dreamed that they were together in the Alps in a valley of rocks, and that he heard elves singing, and that she was disappearing into a mountain, which filled him with dread. After this, he wrote to her. He noted that after this dream, he knew that a relationship with her was unavoidable, and that his life was in danger. On a later occasion, while swimming, he found himself with a cramp and vowed that if it went away and he survived, he would give in to the relationship. The Black Books, Vol. I, Page 30

In a diary entry of March 4, 1944, Toni Wolff referred to "31 years of relationship and 34 years of acquaintance." This confirms that her relationship with Jung began sometime in 1913. The Black Books, Vol. I, Page 30

At the beginning of her analysis T.W. had the most incredible fantasies, a whole eruption of the wildest fantasies , some even of cosmic nature. But at that point I was so preoccupied with my own material that I was scarcely able to take on hers. But her fantasies entered exactly into my line of thought. Aniela Jaffe, The Black Books, Vol. I, Page 30

On April 26, 1936, Wolff noted in her diary: "I still transfer father symbols onto C.[Jung] That is why I am never entirely with myself and am no counter-weight to him" (Toni Wolff, Diary' J, p. 101). The Black Books, Vol. I, Page 30, fn 86

Concerning her attraction to Jung, toward the end of her life Toni Wolff recalled that she had her first transference to Friedrich Schiller, in 1905, then to Goethe, and then to Jung, as a "productive genius." The Black Books, Vol. I, Page 30

When C[arl] begins to participate with my psychic material perhaps I have got what I need- the nurturing and supporting substance? I suspect myself of having insufficient confidence in him, because my analysis back then was intermingled with his problems- although it was also good for me. Toni Wolff, The Black Books, Vol. I, Page 31

At the inception of their relationship, Toni Wolff was not interested in marriage and having children. She was critical of what she had observed of marriage: it seemed to make men less active and less enterprising- merely content with being fathers. It made both men and women less interested in culture. The Black Books, Vol. I, Page 31

After having children, women often didn't need their husbands, and their own problems tended to return. Her mother hadn't learned to work and had consequently plagued her children with unused libido. Toni Wolff was also critical of the bondage of marriage. The Black Books, Vol. I, Page 31

1. W. was experiencing a similar stream of images. I had evidently infected her, or was the declencheur [trigger] that stirred up her imagination. My phantasies and hers were in a participation mystique. It was like a common stream, and a common task. Gradually I became conscious and gradually I became the center; and in the measure to which I attained these insights, she also found her center. But then she got stuck somewhere along the way, I remained too much the center that functioned for her. Therefore I was never permitted to be other than she wanted me to be, or than she needed to have me be. At that time she was entirely drawn into this terrible process in which I was involved, and she was just as helpless as I was. Carl Jung, The Black Books, Vol. I, Page 31-32

In letters dated September and October Jung wrote to Sabina 10, 1917, Spielrein commenting on the significance of certain hieroglyphs in a dream she had sent him, saying that "with your hieroglyphics we are dealing with phylogenetic engrams of an historical symbolic nature. Referring to the contempt meted out to Transformations and Symbols the Libido by the Freudians, he described himself as "clinging to his runes," which he would not hand over to those who would not understand them. Carl Jung, The Black Books, Vol. I, Page 116

Referring to the contempt meted out to Transformations and Symbols of the Libido by the Freudians, he described himself as "clinging to his runes," which he would not hand over to those who would not understand them. Sonu Shamdasani, The Black Books, Vol. I, Page 116

In the autumn of 1917, Jung's soul forces the black magician Ha to read and explain a series of cryptic runes that he had sent. The Black Books, Vol. I, Page 115

In response to the request of Jung's soul, Ha takes on the task of translating the runes, literally spelling them out. It is boot camp in Code City: he gives cues to Jung's soul about how this or that shape corresponds to the sun, or a roof, or a tilted passageway, or even how one ought

to feel physically while navigating this curve or that crevice. The Black Books, Vol. I, Page 116

Much of your [Jung] material you said has come to you as runes & the explanation of those runes sounds like the veriest nonsense, but that does not matter if the end product is sense. Cary Baynes, The Black Books, Vol. I, Page 116

A symbol in rune yoga is nearly the same as what it pictures, once it is understood as the mimicry of a right attitude on the levels of both spirit and instinct, both being archaically rooted. The Black Books, Vol. I, Page 117

Ezra Pound's Chinese ideograms connect with Jung's runes only for a moment, across a wide, swift stream; Jung's magic/ runic dialect has no home among the living. The magician's black rod becomes Jung's Hermes-wand-an aid in navigating the way of life redeemed from redeemers, or saved from salvation; the signs, unlike "the solid letter" in Holderlin's "Patmos," a poem long close to Jung's heart, bring up their own dark ground with them. The Black Books, Vol. I, Page 117

The text [Secret of the Golden Flower] gave me an undreamed-of confirmation of my ideas about the mandala and the circumambulation of the center. This was the first event which broke through my isolation. I became aware of an affinity; I could establish ties with someone and something. Carl Jung, The Black Books, Vol. I, Page 104

On May 25, 1929, he [Jung] wrote to Wilhelm: "Fate appears to have given us the role of two bridge pillars which carry the bridge between East and West. The Black Books, Vol. I, Page 104

Jung's commentary on The Secret of the Golden Flower was a turning point. It was his first public discussion of the significance of the mandala. For the first time, he anonymously presented three of his own paintings from Liber Novus as examples of European mandalas and commented on them. The Black Books, Vol. I, Page 105

When I had arrived at this central point (Tao), the confrontation with the world began: I began to give many lectures and to write small essays. At that time I gave lectures in many places. Carl Jung, The Black Books, Vol. I, Page 105

Since I'm getting dangerously famous in this old continent I've no peace and leisure anymore. The Negro spiritual says, 'Steal away to Jesus,' and I say, 'Steal away to Bollingen' if I can help it. Carl Jung, The Black Books, Vol. I, Page 106

For example, Jung's vision of the God Abraxas bore striking parallels to the figure of Mercurius in alchemy. He noted in retrospect that "my encounter with alchemy was decisive for me, as it provided me with the historical basis which I had hitherto lacked." The Black Books, Vol. I, Page 108

The Gnostic material he [Jung] had studied had been too remote from the present, and he believed that alchemy formed the historical bridge between Gnosticism and the psychology of the unconscious. The Black Books, Vol. I, Page 108-109

For something like fifteen years long I read books, to find a sort of clothing material for this primal revelation, that I myself could not manage. It cost me forty-five years, so to speak

to bring the things that I once wrote down somewhat under control in the vessel of my work. Carl Jung, The Black Books, Vol. I, Page 110

While Liber Novus had been an attempt to present the meaning of the revelation, he [Jung] now had to come back from the "human side" -from science. The cost was considerable: "I paid with my life, and I have paid with my science." The Black Books, Vol. I, Page 110

In his 1926 revision of The Psychology of the Unconscious Processes, he highlighted the significance of the midlife transition. He argued that the first half of life could be characterized as the natural phase, in which the prime aim was establishing oneself in the world, earning an income, and raising a family. The second half, the cultural phase, involved a reevaluation of earlier values. The Black Books, Vol. I, Page 99

When the conscious mind participates actively and experiences each stage of the process ... then the next image always starts off on the higher level that has been won, and purposiveness develops. Carl Jung, The Black Books, Vol. I, Page 100

The first bearer of the soul-image is always the mother; later it is borne by those women who arouse the man's feelings, whether in a positive or negative sense. Because the mother is the first bearer of the soul-image, separation from her is a delicate and important matter of the greatest educational significance. Carl Jung, The Black Books, Vol. I, Page 100

For a man, the mother "protects him against the dangers that threaten from the darkness of his soul." Subsequently, the anima, in the form of the mother imago, is transferred to the wife: "his wife has to take over the magical role of the mother. Under the cloak of the ideally exclusive marriage, he is really seeking his mother's protection, and thus he plays into the hands of his wife's protective instincts." What is ultimately required is the "objectification of the anima." Carl Jung, The Black Books, Vol. I, Page 100-101

...the overcoming of the anima as an autonomous complex, and her transformation into a function of relationship between consciousness and the unconscious. Through this process the anima forfeits the daemonic power of an autonomous complex; that means she can no longer exercise possession, since she is depotentiated. Carl Jung, The Black Books, Vol. I, Page 101

He [Jung] argued that one should treat the fantasies completely literally while one was engaged in them, but symbolically when one interpreted them. The Black Books, Vol. I, Page 101

Jung noted that this process [Integration of Fantasies] had three effects:

The first effect is that the range of consciousness is increased by the inclusion of a great number and variety of unconscious contents. The second is a gradual diminution of the dominating influence of the unconscious. The third is an alteration in the personality. The Black Books, Vol. I, Page 102

Jung argued that when the anima lost her "mana," or power, the man who assimilated it must have acquired this and so become a "mana-personality," a being of superior will and wisdom. The Black Books, Vol. I, Page 102

Thus in integrating the anima and attaining her power, one inevitably identified with the figure of the magician, and one faced the task of differentiating oneself from this. Carl Jung, The Black Books, Vol. I, Page 102

If one gave up the claim to victory over the anima, possession by the figure of the magician ceased, and one realized that the mana truly belonged to the "midpoint of the personality"-that is, the self. Carl Jung, The Black Books, Vol. I, Page 102

...[Jung] wrote a paper on "Soul and death," characterizing religions as systems for the preparation for death. He argued that, given the collective soul of humanity, death might be regarded as the fulfilment of life's meaning. The Black Books, Vol. I, Page 103

In 1926, Christiana Morgan came to Jung for analysis. She had read Psychological Types and turned to him for assistance with her problems with relationships and with depression. The Black Books, Vol. I, Page 92-93

Bollingen was a great matter for me, because words and paper were not real enough. I had to put down a confession in stone." The tower was a "representation of individuation." Carl Jung, The Black Books, Vol. I, Page 94

Why are there no worldly cloisters for men, who should live outside the times! Carl Jung, The Black Books, Vol. I, Page 95

A critical chapter in Jung's self-experimentation was what he termed the integration of the anima. Toni Wolff saw this as one side of the story, as it also involved the process by which he had "introjected" her. The Black Books, Vol. I, Page 95

In 1944, apropos a dream, she [Toni] noted that Jung placed undue stress on the subjective level, "because he had to realize the anima, but he thereby introjected me and took my substance." The Black Books, Vol. I, Page 95

On January 5, 1922, Jung's soul advised as follows: "You should not break up a marriage, namely the marriage with me, no person should supplant me, least of all Toni. I want to rule alone." "You must let Toni go until she has found herself and is no longer a burden to you." On the next day, his soul elucidated the symbolic significance of the relations between Jung, Emma Jung, and Toni Wolff in terms of Egyptian mythology. The Black Books, Vol. I, Page 96

In contrast to a marriage, Toni Wolff saw her relationship with Jung as an "individual relation." The Black Books, Vol. I, Page 96

Marriage is socially, legally, psychologically accepted. Nothing new can come from there; it can only be transformed, also individually, through individual relationships. That is why the individual relationship is a symbol of the soul. Toni Wolff, The Black Books, Vol. I, Page 96

On September 13, 1925, she [Toni] noted that their [w/Jung] relationship stood under the "sign of Philemon." The Black Books, Vol. I, Page 96

What C. [Jung] has achieved now is all based on me. Through my faith, love, understanding and loyalty I have kept him and brought him out. I was his mirror, as he told me right at the beginning. / But my entire feeling, phantasy, mind, energy, responsibility worked for

him. I have an effect-but I don’t have substance. I didn’t know how to "play." I gave him his life. Now he should give me mine and be a mirror to me. Toni Wolff, The Black Books, Vol. I, Page 96

"Through my medial side, I am like C.’s hollow form and therefore I always wanted to be filled in by him." Toni Wolff, The Black Books, Vol. I, Page 96

On April 10, 1926, she [Toni] noted, "Had a psychological scurvy through C.’s absence of vitamin C. "It is the same with me as with the Elgonyi: C . is not only vitamin. Also, when I am with him the rising sun is good, relaxing, everything destructive has gone. When I am on my own, it eats away at me." The Black Books, Vol. I, Page 96-97

She [Toni Wolff] felt that his fame and success were increasingly taking him away from her and resented "his works, ideas, patients, lectures, E. [Emma], children." This was cause for bitterness: "Again some resistance, when I think how he realized all his famous ideas through the relationship with me (which he only admits occasionally) and how famous he is now, and that E. is with him instead of me, and how I can never accompany him there." The Black Books, Vol. I, Page 97

In dedicated copies of his books, Jung gave private acknowledgment of her involvement. Her copy of Psychological Types bears the dedication:

This book, as you know, has come to me from that world which you [Toni] have brought to me. Only you know out of which misery it was born and in which spirit it was written. I put it in your hands as a sign of gratitude, which I cannot express through words The Black Books, Vol. I, Page 97

Likewise, her [Toni’s] copy of Psychology and Alchemy (1944) bears a dedication to his "soror mystica." In public, he acknowledged her active role in all the phases of analytical psychology in his introduction to her collected papers. The Black Books, Vol. I, Page 97

"Introduction to Toni Wolff, Studies in C.G. Jung’s Psychology" (1959) , CW 10, 887

The work on the unconscious has to happen first and foremost for us ourselves. Our patients profit from it indirectly. The danger consists in the prophet’s delusion, which often is the result of dealing ·with the unconscious. It is the devil who says: Disdain all reason and science, mankind ’s highest powers. That is never appropriate even though we are forced to acknowledge (the existence of) the irrational" Carl Jung, The Black Books, Vol. I, Page 69, fn 205

He [Jung] also noted that the soul gave rise to images that were assumed to be worthless from the rational perspective. There were four ways of using them: The first possibility of making use of them is artistic, if one is in any way gifted in that direction; a second is philosophical speculation; a third is quasi-religious, leading to heresy and the founding of sects; and a fourth way of employing the dynamis of these images is to squander it in every form of licentiousness. The Black Books, Vol. I, Page 75

On August 22, 1922, Jaime de Angulo wrote to Chauncey Goodrich issuing "a challenge to all brother-neurotics- go, my brethren, go to the Mecca, I mean to Zurich, and drink from the fountain of life, all ye who are dead in your souls, go and seek new life." The Black Books, Vol. I, Page 81

Three days later, his soul informed him that the new religion expresses itself visibly only in the transformation of human relations. Relations do not let themselves be replaced even by the deepest knowledge. Moreover, a religion doesn't consist only in knowledge, but at its visible level in a new ordering of human affairs. Therefore expect no further knowledge from me. You know everything that is to be known from the revelation offered to you, but you are not yet living out everything that is to be lived at this time. The Black Books, Vol. I, Page 81

On November 25, 1922, Jung, Emma Jung, and Toni Wolff left the Club. The Black Books, Vol. I, Page 82

There was heated discussion within the Club. In February 1924, Hans Trub stepped down as president, and a letter was sent to Jung asking him to return, which he did a month later. The Black Books, Vol. I, Page 85

Around Eckhart grew up a group of Brethren of the Free Spirit who lived licentiously. The problem we face is: Is analytical psychology in the same boat? Are the second generation like the Brethren of the Free Spirit? If so, it is the open way to Hell, and analytical psychology has come too soon and it will have to wait for a century or two. The Black Books, Vol. I, Page 83

As his soul had explained to him the previous year, this new religion would manifest itself through transformed human relations. Evidently Jung's relations with his wife [Emma] and Toni Wolff, the "experimentum crucis," was related to this. Decades later, he would write, "The unrelated human being lacks wholeness, for he can achieve wholeness only through the soul, and the soul cannot exist without its other side, which is always found in a 'You.' The Black Books, Vol. I, Page 83-84

In the mid-twenties, publication of Liber Novus seems to have been one of the foremost issues in Jung's mind. At the beginning of 1924, he asked Cary Baynes to make a fresh typed transcription of the text and discussed publication. The Black Books, Vol. I, Page 85

By contrast, the mythic and cosmological embeddedness of the Pueblo Indians showed us precisely what we had lost, he believed, and our spiritual poverty. Of the Pueblo Indian, he said, "Such a man is in the fullest sense of the word in his place." The Black Books, Vol. I, Page 87

There are indications that he [Jung] was ambivalent about publication of the Sermones. Barbara Hannah claims that he regretted publishing it and that "he felt strongly that it should only have been written in the Red Book." The Black Books, Vol. I, Page 88

The myth of Horus is the story of the newly risen divine light. It would have been told after the deliverance out of the primordial darkness of prehistoric times through culture, that is to say through the revelation of consciousness. Thus the journey from the interior of Africa to Egypt became for me like a drama of the birth of light, which was intimately connected with me, with my psychology. Carl Jung, The Black Books, Vol. I, Page 90

In Jung's fantasies in 1922, Egyptian mythology had played a significant part in formulating the role and the tasks that he, his wife, and Toni Wolff had to fulfill. The Black Books, Vol. I, Page 90

Arab Youth Spirit of Gravity

the figure of Atmavictu went through a number of incarnations, as an old man, a bear, an otter, a newt, a serpent, then simultaneously a man and an earth serpent. He was Izdubar, and became Philemon. The black magician, Ha, was the father of Philemon. Ka was the father of Salome, and also the brother of the Buddha. Ka was Philemon's shadow. Philemon further identified himself with Elijah and Khidr and claimed that he would become Phanes. The Black Books, Vol. I, Page 70

On March I, 1918, his soul informed him that what was necessary was maintaining simultaneously a respect and disdain for the Gods, and that this began with respect and disdain for oneself. This was critical not only for humanity; Jung now realized that "man would be the mediator in the transformation process of God." The Black Books, Vol. I, Page 71

That is the meaning of divine service, of the service which man can render to God, that light may emerge from the darkness, that the Creator may become conscious of his creation, and man conscious of himself. / That is the goal, or one goal, which fits man meaningfully into the scheme of creation, and at the same time confers meaning upon it. It is an explanatory myth which has slowly taken shape within me in the course of the decades. The Black Books, Vol. I, Page 71

I am of the opinion that the union of rational and irrational truth is to be found not so much in art as in the symbol per se; for it is the essence of the symbol to contain both the rational and irrational. Carl Jung, The Black Books, Vol. I, Page 72

He [Jung] equated the Hindu notion of Brahman/Atman with the self. At the same time, he provided a definition of the soul. He argued that the soul possessed qualities that were complementary to the persona, and in that sense had what the conscious attitude lacked. The Black Books, Vol. I, Page 74-75

Now I was sure that no schizophrenia was threatening me. I understood that my dreams and my visions came to me from the subsoil of the collective unconscious. What remained for me to do now was to deepen and validate this discovery. And this is what I have been trying to do for forty years. Carl Jung, The Black Books, Vol. I, Page 37-38

Thus Jung's revisions, in which he now differentiated the soul into serpent, human soul, and bird, here can be seen to reflect his understanding of the tripartite nature of his soul. The Black Books, Vol. I, Page 69

I can grasp for you only what you already have but don't know. The beyond from which I bring knowledge to you is your beyond. I am able to grasp what you have. But you aren't. That's why you need me. Jung's Soul, The Black Books, Vol. I, Page 70

Years later, recalling his encounter with this figure and describing it as a dream, Jung noted, "I suddenly knew: the Wild Huntsman had commanded it to carry away a human soul." A few days later he heard the news that his mother had died. He realized that "It was Wotan, the god of my Alemannic forefathers, who had gathered my mother to her ancestors negatively to the 'wild horde,' but positively to the 'salig hit,' the blessed folk." The Black Books, Vol. I, Page 79

Jung described Wotan's attributes as follows: He is the god of oracles, of secret knowl-

edge, of sorcery, and he is also the equivalent of Hermes psychopompos. And you remember he has, like Osiris, only one eye; the other eye is sacrificed to the underworld. The Black Books, Vol. I, Page 80

The immediate sources that Jung drew on for his concept of the self appear to be the Atman/ Brahman conception in Hinduism, which he discussed in Psychological Types, and certain passages in Nietzsche's Thus Spoke Zarathustra. The Black Books, Vol. I, Page 66, fn 204

The Self also seeks with the eyes of sense, it listens too with the ears of the spirit. The Self is always listening and seeking: it compares, subdues, conquers, destroys. It rules and is also the I's ruler. Behind your thoughts and feelings, my brother, stands a mighty commander, an unknown sage- he is called Self. Nietzsche, The Black Books, Vol. I, Page 66, fn 204

I was already very interested in the concept of the self, but I was not sure how I should understand it. I made my marks when I came across these passages, and they seemed very important to me ... . The concept of the self continued to recommend itself to me .... I thought that Nietzsche meant a sort of thing-in-itself behind the psychological phenomenon ... . I saw then also that he was producing a concept of the self which was like the Eastern concept; it is an Atman idea. Carl Jung, The Black Books, Vol. I, Page 66, fn 204

I very much agree with you that we have to grapple with the knowledge content of Gnosticism and Neo-Platonism. These are the systems that contain the materials which are destined to become the foundation of a theory of the unconscious. Carl Jung, The Black Books, Vol. I, Page 67

Jung had some powerful experiences: on June 27, 1917, he wrote to Emma Jung that three days prior, he was on Pointe de Cray (a mountain just northwest of Chateau d'Oex), "It was a glorious day. On the summit I had a wonderful ecstatic feeling. Last evening I had a most remarkable mystical experience, a feeling of connection of many millennia. It was like a transfiguration. Today I'm probably going down to hell again for this. I want to cling to you, since you are my center, a symbol of the human, a protection against all daimons." This letter underscores the centrality of Emma Jung in his life. The Black Books, Vol. I, Page 68-69

From the beginning of August to the end of September, he [Jung] drew a series of mandalas in pencil in his army notebook, which he preserved. The first is titled "Phanes" and bears the legend "transformation of matter in the individual." This image may be seen as an attempt to depict the "newly arising God" and his relation to the individual. The Black Books, Vol. I, Page 61

Beginning on August 20 [1917], he [Jung] drew a mandala on most days. This gave him the feeling that he had taken a photograph of each day, and he observed how these figures changed. He recalled that he received a letter from "this Dutch woman"-Moltzer- "that got on my nerves terribly." The Black Books, Vol. I, Page 61

On April 14, 1918, Jung wrote to Josef Lang regarding a letter he had received from Moltzer in which she had accused him of trying to destroy her relationship with Lang in a "thirst for revenge." The Black Books, Vol. I, Page 64

I know that one could look back with regrets or a certain longing on those unconscious times which were still pregnant with the future. But those times have since given birth, the

covers are torn, and new realities have come into being whose immediacy does not allow me to look backward. Nothing from the past can be brought back unless it has been reborn in a creative life. Carl Jung, The Black Books, Vol. I, Page 66-67

The God I experienced is more than love; he is also hate, he is more than beauty, he is also the abomination, he is more than wisdom, he is also meaninglessness, he is more than power, he is also powerlessness, he is more than omnipresence, he is also my creature. Carl Jung, The Black Books, Vol. I, Page 68

Last evening I had a most remarkable mystical experience, a feeling of connection of many millennia. It was like a transfiguration. Today I'm probably going down to hell again for this. I want to cling to you [Emma Jung], since you are my center, a symbol of the human, a protection against all daimons. Carl Jung, The Black Books, Vol. I, Page 69

He [Jung] defined the anima as "how the subject is seen by the collective unconscious." The Black Books, Vol. I, Page 53

There are few dreams noted in the Black Books. A recently recovered dream book contains a series of dreams from 1917 to 1925. The Black Books, Vol. I, Page 54

Jung described his technique for inducing spontaneous fantasies: "The training consists :first of all in systematic exercises for eliminating critical attention, thus producing a vacuum in consciousness." The Black Books, Vol. I, Page 54

…man must necessarily stand upon firm feet in his I-function; that is, he must fulfil his duty toward life completely, so that he may in every respect be a vitally living member of society. Carl Jung, The Black Books, Vol. I, Page 57

The seventh sermon had culminated in an evocation of a star God:

At immeasurable distance a lonely star stands in the zenith. This is the one God of this one man, this is his world, his Pleroma, his divinity. In this world man is Abraxas, the creator and destroyer of his own world. This star is the God and the goal of man, this is his one guiding God, in him man goes to his rest, toward him goes the long journey of the soul after death, in him everything that man withdraws from the greater world shines resplendently. To this one God man shall pray. The Black Books, Vol. I, Page 59

In 1919, Jung painted his portrait in Liber Novus as a divine child, noting, "I called him PHANES, because he is the newly appearing God." He considered the emergence of this figure as denoting a spiritual transformation that was occurring in the world. The Black Books, Vol. I, Page 59

in the last sermon you find the beginning of individuation, out of which, the divine child arises. Please don't speak of these things to other people. It could do harm to the child. The child is fate and amor fati & guidance and necessity-and peace and fulfillment (lsaiah 9:6). But don't allow yourself to be dispersed into people and opinions and discussions. The child is a new God, actually born in many individuals, but they don't know it. He is a "spiritual" God. A spirit in many people, yet one and the same everywhere. Keep to your time and you will experience His qualities. Carl Jung,The Black Books, Vol. I, Page 50-60

The outbreak of the war had given Jung a completely new understanding of his fantasies. In Liber Novus, he wrote: "And then the War broke out. This opened my eyes about what I had experienced before, and it also gave me the courage to say all of that which I have written in the earlier part of this book. The Black Books, Vol. I, Page 39

But whereas Zarathustra proclaimes the death of God, Liber Novus depicts the rebirth of God in the soul. The Black Books, Vol. I, Page 40

There are also indications that Jung read Dante's Commedia, which also informs the structure of the work. Liber Novus depicts Jung's descent into hell. But whereas Dante could utilize an established cosmology, Lib er Novus is an attempt to shape an individual cosmology. The Black Books, Vol. I, Page 40

The overall theme of Liber Novus is how Jung regains his soul and overcomes the contemporary malaise of spiritual alienation. The Black Books, Vol. I, Page 41

In this way salvation is given to us in the un-openable and un-sayable symbol, for it protects us by preventing the devil from swallowing the seed of life…We must understand the divine within us, but not the other, insofar as he is able to go and stand on his own … We should be confidants of our own mysteries, but chastely veil our eyes before the mysteries of the other, insofar as he does not need "understanding" because of his own incapability. The Black Books, Vol. I, Page 45-46

I must find the way through the unconscious. People who have trusted me need my insight, not only I myself. Therefore I had to exclusively dedicate myself to this work, which was very time-consuming and terribly demanding. Carl Jung, The Black Books, Vol. I, Page 46

Jung had come to see that chaos was not formless but filled with the dead, "not just your dead, that is, all the images of the shapes you took in the past, which your ongoing life has left behind, but also the thronging dead of human history, the ghostly procession of the past." The Black Books, Vol. I, Page 47

When the time has come and you open the door to the dead, your horrors will also afflict your brother, for your countenance proclaims the disaster. Hence withdraw and enter solitude, since no one can give you counsel if you wrestle with the dead. Carl Jung, The Black Books, Vol. I, Page 47

In a critical entry of January 16, 1916, his soul presented an elaborate thiogenic cosmogony.' She described her own nature, the nature of the daimons, the heavenly mother, and the Gods. The Black Books, Vol. I, Page 48

In early 1913, he [Jung] read Dieterich's Abraxas, still from the perspective of his libido theory. In January and October 1915, while doing military service, he studied the works of the Gnostics intensively. The Black Books, Vol. I, Page 50

"This little book [Septem Sermones], that I entrust to your well meaning and friendly forbearance, brings a wish with it: it would like to have a good cover in this cold world weather./ The non-author and copyist." The Black Books, Vol. I, Page 50

I could not presume to put my name to it, but chose instead the name of one of those

great minds of the early Christian era which Christianity obliterated. It fell quite unexpectedly into my lap like a ripe fruit at a time of great stress and has kindled a light of hope and comfort for me in my bad hours. Carl Jung, The Black Books, Vol. I, Page 51

Philemon brought with him an Egyptian-Gnostic-Hellenistic atmosphere, a really Gnostic hue, because he really was a pagan. He was simply a superior knowledge, and he taught me psychological objectivity and the actuality of the soul. He had showed this dissociation between me and my intellectual object ...He formulated this thing which I was not, and formulated and expressed everything which I had never thought. The Black Books, Vol. I, Page 34

In Memories, he [Jung] recalled that he felt that he was in an exposed position at the university, and that he had to find a new orientation, as it would otherwise be unfair to teach students. The Black Books, Vol. I, Page 34

During 1913 and 1914, he [Jung] had between one and nine consultations per day, five days a week, with an average of five to seven patients. He also worked on Saturdays, having no or few patients on Thursdays. In 1918, he switched his free day to Saturday. The Black Books, Vol. I, Page 35

In Memories, Jung recalled that during this period [1914] his family and profession "always remained a joyful reality and a guarantee that I was normal and really existed." The Black Books, Vol. I, Page 36

Attempting to understand Goethe's Faust using Freud's method would be like trying to understand a Gothic cathedral through its mineralogical aspect. Carl Jung, The Black Books, Vol. I, Page 36

The meaning "only lives when we experience it in and through ourselves." Carl Jung, The Black Books, Vol. I, Page 36

As a psychiatrist I became worried, wondering if I was not on the way to "doing a schizophrenia," as we said in the language of those days . ... I was just preparing a lecture on schizophrenia to be delivered at a congress in Aberdeen, and I kept saying to myself: "I'll be speaking of myself! Very likely I'll go mad after reading out this paper." Carl Jung, The Black Books, Vol. I, Page 37

In 1954, while discussing active imagination, Jung said that "the reason why the involvement looks very much like a psychosis is that the patient is integrating the same fantasy material to which the insane person falls victim because he cannot integrate it but is swallowed up by it." The Black Books, Vol. I, Page 38

"And then the War broke out. This opened my eyes about what I had experienced before, and it also gave me the courage to say all of that which I have written in the earlier part of this book." Carl Jung, The Black Books, Vol. I, Page 39

"I wanted to understand it all as personal experiences within me, and consequently I could neither understand nor believe it all, since my belief is weak." Carl Jung, The Black Books, Vol. I, Page 39

The sequence of Liber Novus nearly always corresponds exactly to that of the Black Books.

Jung maintained a "fidelity to the event." What he was writing was not to be mistaken as fiction. The Black Books, Vol. I, Page 39

In November 1914, Jung closely studied Nietzsche's Thus Spoke Zarathustra (1883-91), which he had first read in his youth. He later recalled that "then suddenly the spirit seized me and carried me to a desert country in which I read Zarathustra." The Black Books, Vol. I, Page 40

An important figure in Jung's fantasies was that of Ka, from Egyptian mythology. Wolff had her own figure of Ka, and also had dialogues with Jung's Ka. In an active imagination on January 11, 1926, Wolff's "I" had a dialogue with Thot, the Egpytian God of writing. The Black Books, Vol. I, Page 32

Thoth instructed her [Toni] how to invoke someone's "Ka": "So call loudly thrice, You Ka, you Ka, you Ka of so and so, come here and move into my heart. Space has been made for you. Your Ba expects you and you should move in." She followed his instructions: "You Ka, you Ka, you Ka of C., come here, move into my heart. Space has been made for you. Your Ba expects you and you should move in." The Black Books, Vol. I, Page 32

On January 30, she [Toni] noted: earlier:

C.'s [Carl's] Ka to me mine not received by him C.'s Ka speaks about the abyss and the death he sees.

I want to let myself drop down. The Black Books, Vol. I, Page 32

Wolff, Diary E, January 11, 1926, p. 17. Regarding the Egyptian concept of the Ba, E. A. Wallis Budge noted, "To that part of man which beyond all doubt was believed to enjoy an eternal existence in heaven in a state of glory, the Egyptians gave the ·name ba, a word which means something like 'sublime,' 'noble' and which has always hitherto been translated by 'soul.' The ba is not incorporeal, for although it dwells in the ka, and is in some respects, like the heart, the principle of life in man, still it possesses both substance and form: in form it is depicted as a human-headed hawk, and in nature and substance it is stated to be exceedingly refined or ethereal. It revisited the body in the tomb and re-animated it, and conversed with it; it could take upon itself any shape that it pleased; and it had the power of passing into heaven and of dwelling with the perfected souls there. It was eternal" (The Book of the Dead: The Papyrus of Ani in the British Museum [London: Longmans & Co, 1895], p. lxiv). The Black Books, Vol. I, Page 32, fn 93

On several subsequent occasions, Toni Wolff referred to their [w/Carl]relationship as an "experimentum crucis." As such, it was clearly linked to Jung's self-experimentation. The Black Books, Vol. I, Page 33

At the same time, Emma Jung continued to play a central role in Jung's life. She ran the household, raised their children, and maintained the human dimension for him, while also facilitating and accompanying him in his self-experimentation. The Black Books, Vol. I, Page 33

In 1910, she [Emma] began an analysis with Jung, and she worked with Leonhard Seif in 191197 and later with Hans Trub (who was married to Toni Wolff's sister Susanne). The Black Books, Vol. I, Page 33

She [Emma] played an active role in the Association for Analytical Psychology and later practiced analysis, also studying physics, mathematics, Greek, and Latin. the languages later enabled her (in contrast to Toni Wolff) to accompany Jung in his explorations into alchemy. The Black Books, Vol. I, Page 33

She [Emma] undertook her own research, which culminated in her work on the Grail legend. From around 1914, she began to do active imagination in the form of dialogues, paintings, and poems. The Black Books, Vol. I, Page 33

Ximena Roelli de Angulo, Cary Baynes's daughter, recalled, "I think that Emma must have always played just as large a part in his creative life as Toni did- just a different part" (interview with Gene Nameche, Jung biographical archive, CLM, p. 54). The Black Books, Vol. I, Page 34

Volume II:

Without talking back from now on, I will continue to tell you [Jung's Soul] how I caught sight of a woman [Toni Wolff] three years ago, whose soul seemed to me more valuable than my marital anxiety. I conquered my fear out of love for her. But you wanted it that way and gave me a dream, which rendered a decision…: Carl Jung, The Black Books, Vol. II, Page 155

A huge task lay before me—I saw its enormous size—and its value and meaning escaped me. I got into the dark, and I groped along my path. That path led inward and downward. Carl Jung, The Black Books, Vol. II, Page 149

The more uncommon these highest truths are, the more inhuman must they be and the less they speak to you as something valuable or meaningful concerning human essence and being. Only what is human and what you call banal and hackneyed contains the wisdom that you seek. Carl Jung, The Black Books, Vol. II, Page 208

One must not improve others, it seems. To do things oneself in minutest detail, that is what is needful. No longer should it be said, "you should," but rather "I should" if I have not already thought "I will." Carl Jung, The Black Books, Vol. II, Page 209

What a burden and danger is vanity! There is nothing about which one could not be vain. Nothing is more difficult than to define the limits of vanity. One who creates should be especially wary of success, though needs it. Carl Jung, The Black Books, Vol. II, Page 209

My soul, you are terribly real. You have set me with hard thrust on the sharp stones of misery and death. I grow weak and miserable-my blood, my precious lifeblood trickles away between these stones. Carl Jung, The Black Books, Vol. II, Page 214

What shadows over the earth! All lights gutter out in final despondency and loneliness. Death has entered, and there is no one left to grieve. This is a final truth and no riddle. The most extreme human truths are no riddles. Why did we think they were riddles What delusion could make us believe in riddles? Carl Jung, The Black Books, Vol. II, Page 214

This night begins with the feeling of ignorance and incapacity. Only expectancy is on the lookout as if from a high tower that dominates the surrounding country. Carl Jung, The

Black Books, Vol. II, Page 197

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This night begins with the feeling of ignorance and incapacity. Only expectancy is on the lookout as if from a high tower that dominates the surrounding country. Carl Jung, The Black Books, Vol. II, Page 197

Death, does it not uncover the terrible deceit of life? Carl Jung, The Black Books, Vol. II, Page 213

Do you believe that all that struggle and all these blood sacrifices left no mark on the soul of the Christian? And do you believe that one who has not experienced this struggle most intimately can still partake of its fruit? No one can flout the spiritual development of many centuries and then reap what they have not sowed. Carl Jung, The Black Books, Vol. II, Page 201

I know that there are those who are always in heat, and those who also want to dance for their Gods; some are ridiculous jubilant old men and women and others posture at antiquity, instead of honestly admitting their utter incapacity for religious expression. Carl Jung, The Black Books, Vol. II, Page 201

The more uncommon these highest truths are, the more inhuman must they be and the less they speak to you as something valuable or meaningful concerning human essence and being. Only what is human and what you call banal and hackneyed contains the wisdom that you seek. Scholar's Maiden, The Black Books, Vol. II, Page 208

After that I had this dream around l 1/2 years ago: I am lying on a bed with my wife [Emma] in a chamber with an open ceiling (similar to the roofless houses of Pompeii.) All at once my wife startles and climbs the wall rapidly and disappears upward. She wears a long white dress with mystical figures, such as witches or heretics, who are burnt at the stake. Carl Jung, The Black Books, Vol. II, Page 160

You may call us symbols for the same reason that you can also call your real fellow men symbols, if you wish to. But we exist and are just as real as your fellow men. You invalidate nothing and solve nothing by calling us symbols. Elijah, The Black Books, Vol. II, Page 189

It seems as if compulsory realities exist here. What forced me to come here if not those "other" realities? Apparently they are somehow superior to me as I did not know anything about them, whereas they knew about me and forced me-could force me-to come to them on a way unknown to me, that I must have flown through unconsciously. Carl Jung, The Black Books, Vol. II, Page 190

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I see around me the mighty walls that form the horizon-jagged crenellations. Gray and yellow lichen grows on the stones, apart from this not a blade of grass. What is it with this

place? I think it could be a Druidic sacred place of worship. Carl Jung, The Black Books, Vol. II, Page 192

Your work is fulfilled here. Other things will come, of which you do not know yet. But seek untiringly, and above all write exactly what you see. Elijah, The Black Books, Vol. II, Page 196

I am the one who, when love

Breathes on me, notices, and in the manner

That he dictates within, I utter words."

Dante. Purgatorio.

And then, in the same manner as a flame

Which follows whatever shape it takes,

The new form follows the spirit exactly.

Dante. [Purgatorio]. Dante, The Black Books, Vol. II, Page 197

So, I have come to absolutely the right place. I have wandered a long time through the world, seeking those like you who sit upon a high tower on the lookout for things unseen. The Red One, The Black Books, Vol. II, Page 198

I believe I have learned that no one is allowed to avoid the mysteries of the Christian religion unpunished. Carl Jung, The Black Books, Vol. II, Page 200

I thought after waking: a men’s cloister. Ever since then many new thoughts about new forms of society. Carl Jung, The Black Books, Vol. II, Page163

The air shook with the anthem of blaspheming souls, when the God plunged you into my heart. Carl Jung, The Black Books, Vol. II, Page 177

You new spark of an eternal fire, into which night, into what kind of mud. were you born! Fires of madness are blazing toward you as sacrificial fires. Carl Jung, The Black Books, Vol. II, Page 177

You will wring truthful prayers from your believers, and they must invoke your glory in tongues that are atrocious to them. You will fall on them in the hour of their disgrace and humiliation, and will become known to them in what they hate, fear, and abhor. Carl Jung, The Black Books, Vol. II, Page 178

Oh I know that the salvation of mercy is given only to those who believe in the highest and faithlessly betray themselves for thirty pieces of silver. Carl Jung, The Black Books, Vol. II, Page 178

You do me wrong, Elijah is my father, and he knows the deepest mysteries, the walls of

his house are made of precious stones, his wells hold healing water and his deep eye sees the things of the future-And what wouldn't you give for a single look into the infinite unfolding of what is to come? Are these not worth a sin for you?" Salome, The Black Books, Vol. II, Page 181

We [Elijah/Salome] are really together and are not symbols. We are real and together. Carl Jung, The Black Books, Vol. II, Page 182

I do not love her, I fear her. My knees tremble. A voice says: "Therein you acknowledge her divine power." Must I love Salome? Carl Jung, The Black Books, Vol. II, Page 183

Turn all your anger against yourself, because only you can hinder yourself from looking. The mystery play is delicate as air and thin smoke and you are brutal matter that itself is already disturbingly heavy. Carl Jung, The Black Books, Vol. II, Page 185

Yet let all your hope, which is your greatest good and highest ability, precede and serve you as a leader in the world of the dark, because it is of similar substance as the creations of this world. let your hope swell toward it into the indeterminable. Carl Jung, The Black Books, Vol. II, Page 185

"To see a World in a Grain of Sand / And a Heaven in a Wild Flower, / Hold Infinity in the palm of your hand / And Eternity in an hour" (Auguries of Innocence). William Blake, The Black Books, Vol. II, Page 185, fn 186

You have not forgotten it. It burned deep inside you. But you are afraid of megalomania? Are you that cowardly? Or can you not differentiate this thought from your own self, from your human nature, enough so that you wished to claim it for yourself? Carl Jung, The Black Books, Vol. II, Page 188

I think it would be obvious that your thoughts are just as much outside your mind: self as trees and animals are outside your body. Elijah, The Black Books, Vol. II, Page 188

Keep interpretation far from me, that bad prison master of science who binds the soul and imprisons it in a lightless cell, but above all protect me from the venomous serpent of critique, which is a healing serpent only on the surface, yet in your depths is infernal poison and agonizing death. Carl Jung, The Black Books, Vol. II, Page 170

Book of my most difficult experiments, I open you with inner resistance! Everything in me balks at the immediacy of this experience! I want to coax myself like a nervous horse. I shy away from myself as if I were a nocturnal monster. Carl Jung, The Black Books, Vol. II, Page 171

But on the fourth night I cried, "To journey to Hell means to become Hell oneself." Carl Jung, The Black Books, Vol. II, Page 171

Anyone who fights with monsters should take care that he does not in the process become a monster. And if you gaze for long into an abyss, the abyss gazes back into you. Nietzsche, The Black Books, Vol. II, Page 171, fn 113

Perhaps I ensnare myself in self-deceit and hellish monkey business, and I am a rascal grinning at myself in a mirror, a fool in my own madhouse. Perhaps, my soul, you stumble

over my folly. Carl Jung, The Black Books, Vol. II, Page 172-173

Gradually it dawned on me that the highest truth is one and the same with the absurd. Carl Jung, The Black Books, Vol. II, Page 175

The first step in individuation is tragic guilt. The accumulation of guilt demands expiation Carl Jung, The Black Books, Vol. II, Page on" 176, fn 142

This sounds like religion, but it is not. I am speaking just as a philosopher. People sometimes call me a religious leader. I am not that. I have no message, no mission; I attempt only to understand. We are philosophers in the old sense of the word, lovers of wisdom. Carl Jung, C.G. Jung Speaking, Page 98

With inner resistance I approach this book. I ceaselessly devalue it and yet something forces me to dive into it, actually into myself. Why?- It wants to follow this way. Strange- Carl Jung, The Black Books, Vol. II, Page 163

What a deception! I have avoided myself, no, actually my self, the place of my soul, where she dwelled and lived. I have never returned to this place except while dreaming. Carl Jung, The Black Books, Vol. II, Page 164

Is it solitude, to be with oneself? Solitude is true only when the self is a desert. I hear the words: "An anchorite in his own desert." The monks in the Syrian desert occur to me. My dream? Carl Jung, The Black Books, Vol. II, Page 164

Only life is true. And only life leads me into the desert, truly not my thinking, which would like to return to thoughts, to men and events, since it feels uncanny in the desert. Carl Jung, The Black Books, Vol. II, Page 164

I hear the cruel word "Wait." This is the devil’s most horrible punishment of hell, he lets people wait. Torment belongs to the desert- I actually know it, but I didn’t want to know. Carl Jung, The Black Books, Vol. II, Page 165

After a hard struggle I have come a piece of the way nearer to you. How hard this struggle was! I had fallen into an undergrowth of doubt, confusion, and scorn. Only the love of those, to whom I gave love, saved me from the darkness. Carl Jung, The Black Books, Vol. II, Page 165

Do you still not know yet that the way to truth stands open only to those without intentions? Do you still not know that fulfilment comes only to the one who does not desire, to the one who is not greedy. Carl Jung, The Black Books, Vol. II, Page 166

Then, listen, you think little of me. Do you still not know that you are not writing a book to feed your vanity, but that you are speaking with me? How can you suffer from scorn if you address me with those words that I give you? Carl Jung, The Black Books, Vol. II, Page 167

I have learned that one must give one’s heart to men, but one’s intellect to the spirit of humanity, God. Then its work can be beyond vanity, since there is no more hypocritical whore than the intellect when it replaces the heart. Carl Jung, The Black Books, Vol. II, Page 168

I live first in the upper world, but in your inner world, my soul, I am like a shadow with-

out substance, trembling and blown away by every breeze. Carl Jung, The Black Books, Vol. II, Page 170

Forgive me, my heart is full, because I have come from far wandering. wandered for eleven years, so long that I forgot that I possessed a soul that I could call my own. I belonged to men and things. I did not belong to myself. Carl Jung, The Black Books, Vol. II, Page 151

I am thinking of this first vision that you gave me in a dream, where I saw You [Jung's Soul] hovering. (Is it 14 years since then?) Carl Jung, The Black Books, Vol. II, Page 152

Life tore me away, and I deliberately moved away from you and I have done so for all these years. But I remained with you minimally until the love for women tore me completely off and away from you. Carl Jung, The Black Books, Vol. II, Page 152

My child, you are not God, how could you be God? You are my soul and I am not allowed-not yet-to know, why you call yourself "child" - and why a girl? Carl Jung, The Black Books, Vol. II, Page 153

Why must I tell you all that, my soul? Why do you chain me to this book? And why do you drive my pen so furiously, as if it had to go a long way and hurry to cover it? Carl Jung, The Black Books, Vol. II, Page 154

You [Jung] write to be printed and circulated among people. You want to cause a stir through the unusual. Nietzsche did this better than you. You are aping Saint Augustine. Jung's Soul, The Black Books, Vol. II, Page 157

What is it I shall do? Tell you more about my inner matters? Shall I overcome the daimon of my interior? Is it the hundred-headed dragon? Carl Jung, The Black Books, Vol. II, Page 159

My pen bristles-regardless. Oh what impotence of the intellect! Life pushes me beyond criticism. Carl Jung, The Black Books, Vol. II, Page 160

But one thing you must know, the one thing I have learned is that one must live this life. This life is the way, the long sought after way to the unfathomable, which we call "divine." Carl Jung, The Black Books, Vol. II, Page 149

My soul, I found you again, I would like to, no, I will stay with you. My journey should continue with you. I will wander with you and ascend to my solitude, no longer alone as before and greedy and impatient, but with comforting courage and quiet delight. Carl Jung, The Black Books, Vol. II, Page 150

Volume III:

The inner voice speaks: "The evil one cannot make a sacrifice, he cannot sacrifice his eye. Victory is with the one who can sacrifice." Carl Jung, The Black Books, Vol. III, Page 133

Evil? I thought too little about evil. Evil exists, too. Evil, the abysmal evil is not to be forgotten. There is no scientific cover-up for it. Even the word "evil" is commonplace, but not the thing per se. Carl Jung, The Black Books, Vol. III, Page 133

There has been much debate on the precise relation between Philo's concept of the Logos and John's gospel. On June 23, 1954, Jung wrote to James Kirsch, "The gnosis from which John the Evangelist emanated is definitely Jewish, but in its essence is Hellenistic, in the style of Philo Judaeus, from whom the conception of Logos also stems" Sonu Shamdasani, The Black Books, Vol. III, Page 103, fn 14

But Philo Judeaus, if this is who you mean, was a serious philosopher and a great thinker. Even John the theologian did not disdain including some of Philo's thoughts in the gospel. Carl Jung, The Black Books, Vol. III, Page 103

"I want to answer this question within the scope of your understanding: if for God the human had not become important above everything, he would not have appeared as the son in the flesh, but in the Logos." Ammonius, The Black Books, Vol. III, Page 105

Let me give you a small example of my preoccupation. I've spent many years alone with the process of unlearning. Have you ever unlearned anything? — Well, then you should know how long it takes. And I was a successful teacher. As you know, for such people to unlearn is difficult or even impossible. Ammonius, The Black Books, Vol. III, Page 107

But what did he [Ammonius] say? That the sequences of words have many meanings, and that John brought the Logos up to man, elevated it to man. But that does not sound properly Christian. Is he perhaps a Gnostic? No, that seems impossible to me, since they were really the worst of all the idolators of words, as he would probably put it. Carl Jung, The Black Books, Vol. III, Page 107

"Stranger, you may well stand by me, if it is not too cold for you. As you can see, I am cold and my heart has never beaten." I know, you [Death] are ice and the end. You are the cold silence of the stones; and you are the most extreme highest snow on the mountains and the most extreme frost of outer space. I must feel this and that's why I stand near you. Carl Jung, The Black Books, Vol. III, Page 114

"What leads you here to me?, you living matter? The living are never guests here. Well, they all flow past here in dense crowds, black, with mourning bands, all those above in the land of the clear day who have taken their departure, never to return again. But the living never come here. What do you seek here?" Death, The Black Books, Vol. III, Page 114

We are in need of light. Of lights we have enough—will-o'-the-wisps—but too little light. How dark is the path of a man when he reaches the new world, the world in between! Beyond us there is unending darkness. Where is this "beyond"? Probably deep in ourselves. Carl Jung, The Black Books, Volume III, Page 116

The way of life leads farther beyond, even beyond the laws that were holy. The way is solitary and full of secret torment. Carl Jung, The Black Books, Vol. III, Page 119

1. Oh Izdubar, most powerful one, what you call poison is science. In our country we are nurtured on it from youth, and that may be one reason why we haven't properly flourished and remain so dwarfish. When I see you, however, it seems to me as if we are all somewhat

poisoned Carl Jung, The Black Books, Vol. III, Page. 250

2. We've grown accustomed to this over time, because men get used to everything. But we're still somewhat lamed. On the other hand, this science also has great advantages, as you've seen. What we've lost in terms of force, we've rediscovered many times through mastering the force of nature. Carl Jung, The Black Books, Vol. III, Page 251
3. Now you perhaps see that we had no choice. We have to swallow the poison of science. Otherwise we meet the same fate as you have—we will be completely lamed, if we encounter it unsuspecting and unprepared. This poison is so insurmountably strong that everyone, even the strongest, and even the eternal Gods, perish because of it. Carl Jung, The Black Books, Vol. III, Page 251

Izdubar: Most terrible day of my life—unending—so long—so long—wretched magical art—our priests know nothing, or else they could have protected me from it—Even the Gods die, he said. Have you no Gods anymore?

Jung: No, words are all we have left. Carl Jung, The Black Books, Vol III, Page 251

Jung: Science has taken from us the capacity of belief.

Izdubar: What, you have lost that, too? How then do you live?

Jung: We live so-so, with one foot in the hot and one foot in the cold, and for the rest, come what may! The Black Books, Vol. III, Page 252

What lies in the middle is the truth. It has many faces; one is certainly comical, another sad, a third evil, a fourth tragic, a fifth funny, a sixth is a grimace, and so forth. Carl Jung, The Black Books, Vol. III, Page 130

It is a murderous task to write the wisdom of real life, particularly if one has committed many years to serious scientific research. What proves to be most difficult is to grasp the playfulness of life (the childish, so to speak). Carl Jung, The Black Books, Vol. III, Page 130

All the manifold sides of life, the great, the beautiful, the serious, the black, the devilish, the good, the ridiculous, the grotesque are fields of application which each strive. We tend to wholly absorb the beholder or describer. Carl Jung, The Black Books, Vol. III, Page 130

Our time requires something capable of regulating the mind. Just as the concrete world has expanded from the limitedness of the ancient human out look to the immeasurable diversity of our modern outlook, the world of intellectual possibilities has developed to unfathomable diversity. Infinitely long distances paths, paved with thousands of thick volumes, lead from one specialization to another. Soon no one will be able to walk down these paths anymore. And then only specialists will remain. Carl Jung, The Black Books, Vol. III, Page 130-131

More than ever we require the living truth of the life of the mind, of some thing capable of providing firm guidance. Carl Jung, The Black Books, Vol. III, Page 131

You are right: It is to Philo's credit that he furnished language like so many other philosophers. He belongs to the language artists. But words should not become idols. Carl Jung, The Black Books, Vol. III, Page 104

I take up my task. Pleasure is permissible. Carl Jung, The Black Books, Vol. III, Page 106

In the background to the right sits a small thin man of pale complexion about 40 years old, apparently the librarian- The atmosphere is troubling- scholarly ambitions-scholarly conceit-wounded scholarly vanity- scholarly anxieties of the malicious critic, the luckier competitor, and being wrong. Carl Jung, The Black Books, Vol. III, Page 137

I am a man: nothing human is alien to me. Terence As a medical psychologist I do not merely assume, but I am thoroughly convinced, that nil humanum a me alienumm esse is even my duty. Carl Jung - The Black Books, Vol. III, Page 136

Damned one, where do you get such knowledge? So there is no immortal land where the sun goes down to be reborn? Are you speaking the truth? Izdubar, The Black Books, Vol. III, Page 121

You call poison truth? Is poison truth? Or is truth poison? Do not our astrologers and priests also speak the truth? And yet theirs does not act like poison. Izdubar, The Black Books, Vol. III, Page 122

Izdubar: Don't you want to go to this town?

1. No, the enlightened live there. They're actually dangerous, since they cook the strongest poisons from which even we must protect ourselves. The Black Books, Vol. III, Page 129

Slowly, with stifled breath, and with the great and anxious expectation of one gliding downward wildly on the foam and pouring himself into endlessness, I follow my brother, the sea. Carl Jung, The Black Books, Vol. III, Page 113

Stranger, you [Jung] may well stand by me, if it is not too cold for you. As you can see, I am cold and my heart has never beaten. Death, The Black Books, Vol. III, Page 114

I know, you are ice and the end. You are the cold silence of the stones; and you are the most extreme highest snow on the mountains and the most extreme frost of outer space. I must feel this and that's why I stand near you. Carl Jung, The Black Books, Vol. III, Page 114

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How dark is the path of a man when he reaches the new world, the world in between!

Beyond us there is unending darkness. Where is this "beyond"? Probably deep in ourselves. Carl Jung, The Black Books, Vol. III, Page 114

I ask you, was this Logos a concept, a word? It was a light, indeed a man, and lived among men. Carl Jung, The Black Books, Vol. III, Page 104

Until now it always seemed to me as if it were exactly that which was meaningful in John, namely that the son of man is the logos, in that he thus elevates the lower to the higher spirit[,] to the world of the logos. But you lead me to see the matter conversely, namely that John brings the meaning of logos down to man. "I learned to see that John has in fact even done the great philosophical service of having brought the meaning of logos up to man." Carl Jung, The Black Books, Vol. III, Page 105

I've spent many years alone with the process of unlearning. Have you ever unlearned anything? -Well, then you should know how long it takes. Anchorite, The Black Books, Vol. III, Page 105

It seems to me as if I had seen this white horse on the Eastern sky over the rising sun. The horse spoke to me: What did it say? "Hail him who is in darkness. The day is over him." Carl Jung, The Black Books, Vol. III, Page 106

Do not forget to say your morning prayer when the sun rises. Anchorite, The Black Books, Vol. III, Page 107

Now I have prayed to the sun. But the anchorite really meant that I should ray to God at the break of day. He probably does not know-we have no more prayers. How should he know about our nakedness and poverty? Carl Jung, The Black Books, Vol. III, Page 107

"Dear beetle, where have you gone, I can no longer see you!?-Oh, you're already over there with your mythical ball." These little animals stick to things, quite unlike us-no doubt, no change of mind, no hesitation. Is this.so because they live their myth?

"Dear scarab, my father, I honor you, blessed be your work-in eternity. Amen." Carl Jung, The Black Books, Vol. III, Page 108

As I said, there seem to be all sorts of things in Christianity that maybe one would do well to keep. Nietzsche is too oppositional. like everything healthy and long-lasting, truth unfortunately adheres more to the middle way, which we unjustly abhor. Carl Jung, The Black Books, Vol. IV, Page 205

I have to crawl together out of many different corners in which I lost myself. I return to the black serpent rod. It seems like a solid and mighty piece of death. But death appears like a power belonging to me. Carl Jung, The Black Books, Vol. IV, Page 227

Words of life, from the innermost and darkest life"-says another voice. Vanity and seduction blended deceivingly, because power shimmers in many beguiling and seducing colors. Carl Jung, The Black Books, Vol. IV, Page 227

Power likes to subjugate external things, to rope in humans, to accumulate wealth, to commit acts of violence. Power wants to free itself from service, submission, and obedience,

wants to harvest where it did not sow, to win where there is nothing to lose. Carl Jung, The Black Books, Vol. IV, Page 227

I understand, it is the miracle of regeneration, the sinking into death, and the overcoming of death. But what does this image aim at? Does it speak of immortality? Carl Jung, The Black Books, Vol. IV, Page 228

The magical rod lies in a cupboard together with the 6 & 7th books of Moses and the wisdom of Hermes Trismegistus. Carl Jung, The Black Books, Vol. IV, Page 228

The sixth and seventh books of Moses (that is, in addition to the five contained in the Torah) were published in 1849 by Johann Schiebel, who claimed that they came from ancient Talmudic sources. The work, a compendium of Kabbalistic magical spells, has proved to be enduringly popular. Carl Jung, The Black Books, Vol. IV, Page 230, fn 104

If magic were still taught today at the university, I would have studied it there. But the last college of magic was closed long ago. Today no professor knows anything anymore about magic. Carl Jung, The Black Books, Vol. IV, Page 231

Ph. But stupidity would perhaps be progress on the way to magic. Carl Jung, The Black Books, Vol. IV, Page 23

Ph. Well, that's another advantage of magic, not even the devil gets the better of me. You're beginning to understand magic, so I must assume that you have a good aptitude for it. Carl Jung, The Black Books, Vol. IV, Page 235

Banality is my element, a true point of tranquillity. Carl Jung, The Black Books, Vol. IV, Page 236

Loving reaches up to Heaven and resisting reaches just as high. They are entwined and will not let go of each other, since the excessive tension seems to indicate the ultimate and highest possibility of feeling. Carl Jung, The Black Books, Vol. IV, Page 237

My understanding? It is ignorance, nonsense, and wisdom. I no longer have any understanding. Perhaps it will return later, but today it is only a partial phenomenon to me and entirely unsatisfactory. Carl Jung, The Black Books, Vol. IV, Page 238

When God did not proceed further, at least the devil progressed and vice versa. How will it be, now that God and the devil have become one? Are they in agreement to bring the progress of life to a standstill? Carl Jung, The Black Books, Vol. IV, Page 239

1. My reaction is far from personal. I am utterly restless, quickly hurrying life. I am never contented, never unperturbed. I pull everything down and hastily rebuild; I am ambition, greed for fame, lust for action; I am the fizz of new thoughts and action. The absolute is- as the name says already- boring and vegetative. Satan, The Black Books, Vol. IV, Page 243
2. Without knowing it you [Satan] enlighten me. You are personal life-but the apparent standstill is the forbearing life of eternity, the life of divinity. Carl Jung, The Black Books, Vol.

IV, Page 244

3. What is it, then, with this "personal quality"? Yesterday Satan made a most "personal" impression on me.

Jung: What is it, then, with this "personal quality"? Yesterday Satan made a most "personal" impression on me.

Soul: "I guess he does. Since he is the eternal adversary, and because you can never reconcile personal life with absolute life." Carl Jung, The Black Books, Vol. IV, Page 247

I give you payment in images. Behold! Jung's Soul, The Black Books, Vol. IV, Page 249

I Dear Salome, I thank you for your love. It is beautiful to hear love spoken of. It is music and old, far-off homesickness. look, my tears are falling on your good words. I want to kneel before you and kiss your hands a hundred times, because they want to give me the service of love. Carl Jung, The Black Books, Vol. IV, Page 250

I am begging you [Jung's Soul], be your own master and your own slave, do not belong to me but to yourself. Do not bear my burden, but your own. Thus you leave me my human freedom, a thing that's worth more to me than the right of ownership over another person. Carl Jung, The Black Books, Vol. IV, Page 252

I'm not sending you away. You must not be far from me. But give to me out of your fullness, not your longing. I cannot satisfy your poverty just as you You possess nothing, so how can you give? Insofar as you give, you demand. Elijah, old man, listen you are a patriarchal Jew, you have an old-fashioned gratitude. Do not give away your daughter, but set her on her own feet. She might dance, sing or play the lute before people, and they might throw flashing coins at her feet and cannot still my longing. Carl Jung, The Black Books, Vol. IV, Page 252

I know where your [Elijah] serpent is. I have her. My soul fetched her for me from the underworld. She gives me hardness, wisdom, and magical power. We needed her in the upperworld, since otherwise the underworld would have had the advantage, to our detriment. Carl Jung, The Black Books, Vol. IV, Page 254

Exactly, the commonplace is effectively true and thoroughly appropriate for you [Soul]. Don't be so snobby. The commonplace is a rule of universal truth and a substantial certainty. Carl Jung, The Black Books, Vol. IV, Page 263

Love is the most sensitive organ of perception. Only love lets you read your own soul and the souls of others. Nothing else will do. It is will be, it is, and it passes, hiding an infinite meaning in itself. Carl Jung, The Black Books, Vol. IV, Page 274

It demands the sacrifice only of your male prejudices. You need to intensify the longing in others. That way they become modest. Jung's Soul, The Black Books, Vol. IV, Page 276

. I must confess that I’m also somewhat surprised by this inspiration. But recently I came across a short passage from Thomas a Kempis that made a particular impression on me; why, I can’t really say. It dealt especially with the problem of the Imitation of Christ. Carl Jung, The Black Books, Vol. IV, Page 203

1. You know that I value science extraordinarily highly, but there are actually moments in life where science also leaves us empty and sick. In such moments a book like Thomas’s [Kempis] means very much to me since it is written from the soul. Carl Jung, The Black Books, Vol. IV, Page 204
2. We haven’t come to an end with Christianity by simply putting it aside. It seems to me that there’s more to it than we see. Carl Jung, The Black Books, Vol. IV, Page 204

Incidentally, a host of substitutes now exists for the loss of opportunity for prayer caused by the collapse of religion. Nietzsche, for example, has written a more than veritable book of prayer. Carl Jung, The Black Books, Vol. IV, Page 204

1. Perhaps from your standpoint you’re right, but I can’t help feeling that Nietzsche speaks for those to those who need more freedom, not to those who clash strongly with life, who bleed from wounds, who have been afflicted by actualities. Carl Jung, The Black Books, Vol. IV, Page 205

I believe one can also follow one’s own nose, that would also be an intuitive method. But the beautiful way in which the Christian does this must nevertheless be of special value. Carl Jung, The Black Books, Vol. IV, Page 207

Let go, daimon, you did not live your animal! Carl Jung, The Black Books, Vol. IV, Page 208

So long as we live here on earth, we cannot escape temptation?. There is no man who is so perfect, and no saint so sacred, that he cannot be tempted on occasion. Yes, we can hardly be without temptation. Thomas Kempis cited, The Black Books, Vol. IV, Page 208

To me: You see, nowadays, the "Imitatio Christi" leads to the madhouse. Carl Jung, The Black Books, Vol. IV, Page 209

The problem of madness is profound-divine madness-a higher form of the irrationality of the life streaming through us-at any rate a madness that cannot be integrated into present-day society-but what if the form of society gave way to madness? Carl Jung, The Black Books, Vol. IV, Page 210-211

Have you recognized your madness and do you admit it? Have you noticed that you

harbor your madness? Have you noticed that all your foundations are completely mired in madness? Carl Jung, The Black Books, Vol. IV, Page 211

Do you not want to recognize your madness and welcome it in a friendly manner? You wanted to accept everything that you find in yourself. So accept madness too. Let the light of your madness shine, and it will suddenly dawn on you. Madness is not to be despised and not to be feared, but instead you should give it life." Carl Jung, The Black Books, Vol. IV, Page 211

Our life is the truth that we seek. My life is the path for those who come after me. Only my life is my truth, the truth above all. We create the truth by living it. Only in retrospect life becomes truth. We do not find truth first and then we live it, but the other way around. Carl Jung, The Black Books, Vol. IV, Page 215

Life should proceed, from birth to death and from death to birth-from sense to madness and from madness to sense- unbroken like the path of the sun-Everything should proceed on this path. Carl Jung, The Black Books, Vol. IV, Page 216

"My soul, in everything and yet beyond everything, you must find your rest in the lord, for he is the eternal rest of the saints." I read this sentence aloud-putting an astonished question mark by every word. Carl Jung, The Black Books, Vol. IV, Page 217

I patiently take off my armor and go to the spring wearing a white penitent's shirt, where I wash my hands and feet on my own and baptize myself in the name of the one that I am. Then I take off my penitent's shirt and put on my civilian clothes. I walk out of the scene and approach myself-I who am still kneeling down, ossified. I rise and become one with myself. Carl Jung, The Black Books, Vol. IV, Page 219

Thereafter I walk on like a man who is tense, and who expects something new that he has never suspected before. I listen to the depths-warned, instructed, and undaunted-outwardly striving to lead a full human life. Carl Jung, The Black Books, Vol. IV, Page 220

I will gratefully accept what you give, my soul. I do not have the right to judge or to reject. Fate will separate the wheat from the chaff. We have to subjugate ourselves also to the judgment of valuelessness and destruction in majorem vitae gloriam [to the greater glory of life]. Carl Jung, The Black Books, Vol. IV, Page 220

I wanted to laugh, because so much alters in laughter, and resolves itself only there. Here laughter dies in me. Its magic is as solid as iron and as cold as death. Carl Jung, The Black Books, Vol. IV, Page 226

Waiting-I know this word. Hercules also found waiting burdensome when he carried the vault of the heavens on his shoulders. "He had to await Atlas's return and carried the vault of the heavens for the sake of the apples." Carl Jung, The Black Books, Vol. IV, Page 226

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=71GG918T2YIT&dchild=1&keywords=jung+black+books&qid=1607603271&sprefix=jung

If the treasure of Ka comes up then you won’t be able to avoid it.
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[1]Black Books

1. IV. 1919.

Jung. You know what hove is in the air. I will not ask you for a long time. Tell me what you see or know.

Soul. I know something. Philemon told it to me.

I. What did he tell you?

S. He has put on the purple mantle again. He wants to have a celebration.

I. What sort of celebration?

S. A triumph.

I. Over what?

S. Over men.

I. Damn-it’s worrisome if the demigods are pleased.

S. Don’t be hasty. They too want to live. He is pleased at your greater solitude.

I. What did he say?

S. He spoke sacred words; he spoke of fulfilment. He is pleased to cohabit. The Gods always want to have a part in human life.

They too must. How else should God-men develop?

I. But Ka? What will he do?

S. He will spread superstitious shadows.

I. I feel that Philemon fills me with his wishes. I can’t accept this.

S. If the treasure of Ka comes up then you won’t be able to avoid it. Can you repudiate the treasures of Ka? No, you can’t.

So you also can’t reject Philemon’s thoughts. The one begets the other. question no further. You touch on the boundless.

Remain with yourself. Do what is yours. Six weeks of England in between. There in a haunted house in the country.

Very exhausted after coming home. Very gathered together.

1. July 1919.138

Speak to me, I’m lost.

S. Strayed from the path? Not completely, almost straight on the difficult path. Consequently you have no dreams.

You don’t need them for the moment.

I. I’m doubtful. Do you see something?

S. I saw Philemon tonight. He wants to draw you in. I. Why that?

S. I don’t know what Philemon wants.

I. So ask him.

S. Philemon, listen, my man wants to know what you plan or want. <D. I do the necessary work-necessary for the fate of this man.

I. That is unclear. Philemon might speak more clearly?

Philemon. You are rude. I deserve respect. Have you become impatient? learn to wait. Why are you impatient? Has a success ruined you?

I. It's possible; but I'd like to know what you are doing.

Philemon. I am still lifting up. The lower is still not exhausted.

I. What do you mean about the lower?

Philemon. The realm of Ka, Ka himself, the maker of matter.

I. Tell me why what you say doesn't concern me.

Philemon. Because it doesn't concern you. It's my work, that's not your business. It doesn't lie on your path. You have to care for yourself.

We care for what is ours.

I. My soul, speak, do you see everything and do you consider it to be correct?

S. Almost completely correct. I notice that much happens. Something is going on, however neither <D nor Ka lets me see what it is.

I think that you do well to keep going on your way, as before. The Black Books, Vol. VII, Page 199-200

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=2Z5WMOAKG8O3M&dchild=1&keywords=jung+black+books&qid=1610025745&sprefix=j

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She ought to be in relation to the animus as she ought to be the proprietor of her own shadow. (2021-09-23 04:46)

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[1]Visions Seminar

3 February 1932 Visions Seminar Lecture III

We stopped last time at the vision of the snake that crawled up to the altar and wound itself onto the cross.

Our patient asked the snake who he was and the snake replied: "I am he who has taken the place of Christ," thus declaring the transformation of the central religious symbol, which means an important change of the psychological attitude.

You remember I drew a parallel with the legend of the antichrist who was said to be a snake.

The text continues:

I went out of the cathedral and knelt on the stones of the square before a golden disk upon the ground. I asked the disk why the snake had taken the place of Christ upon the cross. Then I looked in the disk and I saw my face reflected there. My eyes were green, my lips were scarlet, and my hair was wreathed with grape leaves. I returned to the cathedral and I said to the snake: "Now I understand."

The first important point is the square with the golden disk on the ground. Do you remember anything about that?

Miss Hannah: It was the pool of gold. She passed God's face and then came the pool of gold.

Dr. Jung: Yes, and in what particular spot was the pool situated?

Mrs. Fierz: In the roots of the tree.

Dr. Jung: And what was the meaning?

Miss Hannah: Was it the concrete financial side which she despised?

Dr. Jung: It characterized a very concrete value, no longer a spiritual value.

It was the face of God, as it were, but materialized in the form of gold. But there was another meaning, it was not only mammon, it was more than that.

Mrs. Sawyer: It was like the sun above and the sun below.

Dr. Jung: Yes. The sun above has been the symbol of a spiritual deity since time immemorial.

Of course, before that there was the time when the sun itself was the god, the time of the real sun worship.

The Pueblos are still in that condition, the real sun is to them the Father or God, there is nothing spiritual about it.

Then there was the stage-very early in some civilizations-when the sun was merely an emanation or impersonation of the deity.

In the early literature of India, for instance, there is plenty of evidence for the entirely spiritual meaning of the sun; it was clearly said that the sun was an appearance or an illusion, the central essential thing being behind the sun.

But the Pueblo Indians refused to believe that.

My friend Mountain Lake got quite angry when I insinuated that there could be anything beyond, the sun to him was the absolute reality.

Then I have told you about a much more primitive point of view where the deity is mana, and where consciousness and the faculties of discrimination or concretization are so dim that the

people are not able to locate the mana even in the sun.

I observed amongst those people that the deity was merely a moment, the moment of the rising

sun, or of the new moon.

This disk of gold is surely a sun image, but it is in contradistinction to the Christian idea of a spiritual sun, the novus sol justitiae, as Christ was called in the early centuries.

That was the title given to Jesus in competition with the cult of Mithra, where the official title of the god was sol invictus, the invincible sun.

The golden disk in my patient's vision has the meaning of matter versus the spirit.

The gold is really meant as the concrete substance; it is not only emblematic, it is the actual valuable material, which now takes on an almost spiritual value.

It is a substitution for the spiritual value because the spirit is as if exhausted, and in these visions there is a new consideration of matter as a sort of religious object.

That is entirely strange to our Christian mentality.

We cannot conceive of matter as a spiritual entity, or even imagine that it could have a spiritual connotation or a spiritual value. It seems an absolute paradox.

But when one studies Hindu philosophy, one sees that matter, as the opposite of spirit, is really pretty much the same thing.

Mrs. Sawyer: The pool of gold was hot, it represented the Kundalini fire, and in that sense it was lower than the spiritual thing.

Dr. Jung: It is simply the other end of the process.

That gold is glowing hot, it is really the sun in the depths, and that is muladhara, the lowest

center, the place where the Kundalini serpent starts, and on its upward way finally transforms into spirit or light.

To us matter is exceedingly unspiritual, we always assume that it has nothing whatever to do with

spirit, but to the Indian mind this is not so; in Tantric philosophy matter and spirit are supposed to be essentially the same.

For spirit to them is what they call cit, or consciousness, meaning a universal consciousness which is not to be defined by any specific contents; it is a sort of detached, all-pervading, ever present consciousness.

And when that consciousness creates a specific idea, they say it is expressed as concrete matter; so matter is the concrete defined thought of the deity or of the cit, when cit becomes specific it is matter.

For instance, they would say that the definite objects to be seen on this round earth, the moon and

the sun and all human beings, every animal and every plant, inasmuch as it is something well defined, is a definite thought in the universal consciousness.

In other words, when the universal consciousness-or you can call it Brahman because it is a concept of that central essential being-produces a definite thought, then it is matter.

If anyone had taken these things seriously twenty years ago, we would have said that he was ripe for the lunatic asylum, but in the light of modern physics we can easily discuss such possibilities. For what is matter in modern physics?

Matter is more abstract than air, it has lost its material qualities altogether.

Matter comes and goes, a material atom in the next moment may explode and then it is a ray of light, and what is a ray of light?

Or a ray of light may suddenly snap into matter and become concrete.

A material body, like the photons of light, when caught disappears, it is no longer matter.

So matter is an absolutely relative concept in modern physics.

It is yea and nay, it is existent, nonexistent, and one cannot possibly say whether it is spirit or concrete and material.

And so the spirit in Tantric philosophy, the deity or the universal consciousness, is as definite as it is indefinite.

If one can imagine a consciousness that is not occupied by any definite things, but rather a vague all-awareness, one gets about the idea of cit.

In Tantric philosophy the central being is called Satchitananda, which is built up from the words sat, meaning being, Seinheit; cit, meaning consciousness or spirit or mind; and ananda meaning bliss.

So the literal translation of that concept would be a blissful universally conscious being.

It would be something like the consciousness of a person who, after a period of difficult and

strenuous work, had begun his vacation, with no obligations, no responsibilities, with absolutely perfect weather and a beautiful vista before him; he might be on top of a mountain,

looking at the world in general with good feeling about everything that exists, well pleased with what he is and with what the world is.

That would be, according to Tantrism, the actual condition of the central being: with no definite contents, as if nothing had yet come off, nothing had taken definite shape; a thousand hopes and fears, a thousand plans, but nothing definite.

It would be like looking at the whole thing as if it were a vast dream picture.

But when anything definite occurs in that consciousness, if one says: now I must go and have lunch, or: soon it will be night and I must go down from the mountain, that is concrete, that is matter.

You see, from that standpoint, matter may be as divine as the most abstract being of Satchitananda; matter is the definiteness of something that is sat, cit, and ananda, because

each thing in itself is cit, and its materialization simply consists of its definiteness.

This golden disk is the definiteness of the idea of the deity, as the icon, the image or the painting of the god, is the definiteness of the god.

Therefore it does not matter whether one worships the most abstract, absolutely inexplicable idea of Brahman, or the most definite statue of a god with sixteen arms; they are essentially identical. And so the disk of the sun and the disk of gold are identical, only one is the material end, and the other is the spiritual end, the indefinite end.

You see, the change in consciousness consists of the recognition of the possibility that the material object may be just as divine as the most abstract idea the idea of a god, for instance, of whom one cannot possibly draw a picture.

But the picture or the image of that god, provided that it is made in a beautiful way from beautiful material, represents the idea of the deity just by its value, to the same degree as the most abstract or elaborate philosophical idea of a deity.

The philosophical elaboration of the concept of the deity is also made from precious material in a beautiful way, one could say, the expression of the attributes of the god and the beautiful hymns and invocations.

The image consists of beautiful workmanship in gold and ivory and precious stones, while the religious ritual consists of prayers and music.

And so one can discover God in the perfume of flowers or even in the flavor of wine, because taste may be just as precious as hearing or seeing.

Of course the given time makes a great difference.

In the mental atmosphere of the beginning of the twentieth century, for instance, the idea that the deity is a material disk of gold is quite different from that of an old Hindu worshipping a disk of gold, because it is in too vivid contrast with what we have hitherto assumed the deity to be, it collides with our prejudice that God must necessarily be spirit.

But the moment one understands that matter may be a making definite of the divine thought, it is quite possible to worship a disk of gold.

It conveys just as much as the most abstract and beautiful philosophical dissertation about the notion of God.

Now this disk in the vision is in the open, on the ground, in a square. What is that?

Miss Foote: A mandala.

Dr. Jung: Yes, and the mandala is outside of the cathedral.

That is to be taken almost literally-extra ecclesiam, as the church says-meaning that outside the church there is no redemption, only hell, the outsider is lost.

So here the mandala is characterized as something belonging to the open fields practically, to the open spaces rather than to the sacred precincts or the inaccessible part of the sanctuary.

We find the deity this time outside the church, and this woman goes to look into the disk as if to a superior source of authority, apparently in order to find an orientation.

What she wants is obviously an understanding in regard to that snake inside the cathedral.

How would you explain that psychologically?

What does she see in that mandala?

Mrs. Crowley: It is her Self-with a capital.

Dr. Jung: Yes, just as the psychological mandala that you produce means your Self.

But I just said that the disk of the sun or the disk of gold really meant the deity, and now we say the mandala is the Self.

How do you explain that?

Mr. Baumann: It is identification with the deity.

Dr. Jung: That is very often true, thus causing the god inflation which is at the root of so many psychological troubles, but that is not meant here.

Dr. Reichstein: Here she does not identify with the gold, she only looks at it; and this mandala is a part of the deity which is in herself.

D1: Jung: Yes, in producing a mandala, one usually produces a picture of the Self, of the hypothetical center that seems to be part of oneself, or of which one seems to be part.

One is contained in it there, and yet one contains the center in oneself.

That center of the mandala is what Hindus would designate as "smaller than small yet greater than great."

There is a text in the Upanishads: "Inside of the heart of the size of a thumb, outside covering the world on all sides two handbreadths high. "

Looked at from one standpoint it is smaller than the smallest thing and it is inside of one, and from another standpoint it is greater than great and one is contained in it.

Therefore Hindu philosophy, since very ancient times, has understood that the innermost being of man is cit, which is identical with the deity, and that there are many human beings is an illusion.

If one comes to a real understanding of cit in oneself, one comes to the consciousness that there is no I, there is not just this one, nor are there many, there is only cit.

That is reality and the many things are illusions.

This is the way in which the yogi returns to the oneness of the beginning.

You see, in looking into that symbol of the deity our patient sees her own face.

So in the god I recognize my Self; it is what I have created, and in that which I have created I recognize the creator.

But the creator in me is not I, the creator in me is it; it is the activity, and that activity comes out of the universal source of activity, the universal god.

Now this woman sees herself in quite a different guise, and from that she suddenly understands why the snake went up onto the cross.

And what is her new aspect? In what way is she transformed?

Mrs. Crowley: She has now a Dionysian appearance.

Dr. Jung: Exactly, the wreath of grape leaves on her head is Dionysian. And why the green eyes?

Mrs. Sawyer: The satyr had green eyes.

Dr. Jung: Yes, the great god Pan has green eyes in the picture she painted of him, so she recognizes herself as a nature-like being; Pan is the god of nature according to the late interpretation.

Originally he was a very local wood demon, but another idea grew up around him on account of his name.

The Greek word pan means all, the whole, the universe, and the name Pan originally had nothing to do with that philosophical concept, there was only the likeness of the word.

But later on, particularly in the time of the Hellenistic syncretism, in the first century after Christ, the nature god Pan became associated with the philosophical idea of the god of the universe.

There is a very symbolical legend which seems to refer to an actual fact.

A ship landed at Ostia, and the captain went up to Rome and asked for an immediate interview with the emperor in order to inform him of something very important that had happened.

He was admitted and told the following story: He was sailing through the Aegean sea, amongst

the small islands there, and on one of them he heard a tremendous lamentation.

The people were all shouting: Pan megistos ethneken, Pan the Greatest is dead created a great commotion; the rumor spread and no one knew what to do.

Everybody was so impressed that it was recorded in the official history of the time as a most remarkable but inexplicable fact.

Taken as a symptom of the mentality of those days, it would mean that the unconscious felt the necessity of informing the people that Pan the Greatest had died, which would mean that that principle had come to an end.

For it was really the time when Pan as the deity of nature came to an end.

And in our time again, after the reign of the spirit, something similar is happening.

In Thus Spake Zarathustra, Nietzsche says: "God is dead."

It is exactly the same cry as Pan megistos ethneken, but now it means the spiritual God has come to an end.

Then instantly the unconscious reacts and brings up the symbols of Pan once more.

That is literally true.

This patient made a picture of Pan, and through this Dionysian allure, she denotes her relationship with the great god Pan and she herself is a Pan-like being.

That is, mirrored in the golden disk, in the mirror of the material creation of her own hands, she appears as a nature-being.

And inasmuch as she is a nature-being she is the exact replica of the deity; through her identity with nature, she experiences again her identity with the creator.

One would assume that only through spirituality would we be able to feel the identity with the divine being, but through the extreme cultivation of the spirit, we have come to feel

our difference

from the deity.

We are filled with the idea of extreme sinfulness, so how could we ever identify with the deity?

It seems to us rather an extraordinary impertinence on the part of the mystics to insist upon their identity with God.

It was really only the later mystics who dared to insist upon it.

The best example of it is that most mystical and most childlike poet, Angelus Silesius, who in a very naive way confessed his identity with the deity; but he could only do so in a more or less somnambulistic condition-it never became a truth for which he could stand.

He was a Protestant, but as a human being he was never able to stand up for such a heresy.

He regressed into Catholicism, he lost all his poetic faculty and had a terrible neurosis.

His later life was spent in a monastery where he ended his days in a completely degenerate neurotic condition.

His only activity consisted of writing fifty or more pamphlets of the lowest order against Protestantism, a most lamentable debacle after such a beautiful beginning.

His most remarkable work is called: Der Cherubinische Wandersmann.

The verses are of exquisite beauty and extraordinary naivete.

He there confessed the age-old belief: "That is Thou," which is the last expression of the Hindu faith, they cannot say more than that.

It means Brahman.

The very well-known expression Tat tvam asi expresses this truth, namely, what you touch, what you do, what you are, That is He or That is Thou.

The fate of Angelus Silesius is quite comprehensible, it could easily happen in our days.

He was overcome by the vision, and, like a medium, he expressed it, yet he was quite unable to live it humanly, to assimilate the tremendous truth he had discovered.

He lived at about the same time as Jakob Boehme, the medieval mystic, who was one of the first to

create a mandala consciously; he called it the reversed eye of the philosophical globe,

or the mirror of wisdom.

One sees from these attributes that he understood it to be a sort of Lapis philosophorum.

By looking into it one saw the picture of the truth, but he did not call it the Self, because he thought one saw the divine being in that mirror, and he did not dare to assert: I am that divine being.

He should have said it quite directly, he had a very definite inclination to think in that way, but it was a pretty dangerous idea to express in those days.

In the fate of Angelus Silesius one sees that even without any particular persecution, it may kill a man to make such a change in his religious convictions.

There is such a change going on in this case.

This woman sees herself as a nature-being, and that fact makes her understand why the healing

snake has become again the symbol of the redeemer, the healing one, the Soter, the Heiland.

It is the demon of Aesculapius, the nature form of the healer.

You see, Aesculapius was among the healers or redeemers who were human beings; he was a man-of course, a sort of semidivine personage-yet he was simply the great medicine man.

But he would not be that great medicine man if he were not a snake on the other side, because every hero is a serpent.

The serpent, or the dragon, is the other side of the hero, because the truth is, according to Hindu philosophy: "I am the game and the gambler, I am the murderer and the murdered one."

Or: I am the hero and the dragon, the two aspects of the same thing.

So looked at from a human point of view Aesculapius was a semidivine man; looked at from the standpoint of nature he was a serpent.

His essential quality was nonhuman, it was superhuman and therefore symbolized by an animal figure.

One might almost say that at a time in history when people look at things from a human point of view, the gods become human; and when they look at the world from the standpoint of nature, material forms or animal forms appear, everything takes on a nature aspect.

Then it is no longer a spiritual abstract sun, it is a disk of gold, or instead of the human being, it is a demon.

Something like that seems to be suggested by these visions.

So after this recognition, when our patient returns to the cathedral and tells the snake that she now understands, something of that sort is perhaps meant.

This is the end of the vision. Have you any questions?

Mr. Baumann: Most mandalas have as a center something like a point, so if you take the disk as a center, might it be a divine center? Might it indicate more consciousness since it is a much greater center of consciousness?

Dr. Jung: The point in the center of the mandala is more an idea of something exceedingly small really, yet which emanates an immense creative energy.

There are all sorts of similes: a star, for instance, or the disk of the sun, or any other form that suggests intense activity-a sort of whirling activity.

Sometimes it is a great flaming sun, which doesn't look much like a point, but nevertheless the idea is such a point.

Mr. Baumann: I was referring to the proportions of the center of the mandala. The divinity in the mandala is generally represented by a big disk. If the sun is the center, it is much bigger than if there is only a point.

Dr. Jung: Of course, in a picture it must be more than a point; a point is a mathematical fact and it would be quite invisible.

But that is really the idea-that the god is unextended, in the state of being in himself only, a tremendous intensity with no extension whatever.

For he can only become visible through the intercession of the serpent that is wound round him as the center.

The serpent has the meaning of the space-giving or the visibility-giving factor.

Naturally all pictures of mandalas have a certain extension, which is due to the fact that the god can only be represented in the Hindu or Tantric pictures when in the state of creation.

In the dormant condition he is utterly invisible, and there is no sign of the serpent, for it is said that Shakti is only figuratively coiled round the creative lingam when the god is dormant or in himself; the serpent is then only a slight variation of his consciousness.

It has also a different name then, instead of Shakti, it is called Cit-rupini, meaning a slight change of consciousness, for it is then in the consciousness, in cit, in the absolute consciousness of the dormant god; the Shakti is merely a sort of possibility of his thoughts turning into something definite.

That is one of the subtle ideas of the Tantric philosophy, and in that state the Shakti is called Cit-rupini.

Mr: Baumann: I am informed that in the Mohammedan religion there are very strong laws against representing the face of God. Why is that?

Dr. Jung: It is the same in the Jewish religion, an absolute interdiction against representing the deity.

There are no images in mosques, no decorations of animals or plants, there is nothing that might indicate in any way that God was a figure that could express itself in nature.

Only abstract geometrical designs or writing are used as wall decoration.

They have a most elaborate art of writing, which is simply because they are not permitted to think, or suggest in any way, that God has anything to do with matter; God is entirely spiritual, entirely invisible, a great void.

The mosques are particularly impressive because they were built on that principle.

In those old mosques of the eighth century, like the Ibn Tulun in Cairo, or the one at Cordova in Spain, there is first a wide courtyard, then one goes through dark colonnades leading to a small entrance, and naturally one expects to enter a dark interior as in our Christian churches.

But no, one comes into an immense square, and there is that marvelous southern sky and one hears nothing-nothing but the birds.

One has an overwhelming impression of the omnipresence of God, that All-seeing Eye of the Deity.

One gets a deep impression of the religious feeling of Islam which always seems so foreign to us, one feels a most intense endeavour to liberate the idea of the deity from the definiteness of material form.

Islam is in that respect far more advanced than Christianity.

Medieval Christianity was a compromise with paganism, Catholicism is still imbued with it.

Protestantism tried to spiritualize the deity, and succeeded to such an extent that it vanished altogether.

Now we will begin the next series of visions.

She says: I beheld many men riding by on horseback carrying white streaming banners. They wore helmets. As they rode past they tore off their helmets and threw them to the ground. I picked one up and inside I saw engraved these words: Wear this helmet if you would shield yourself from the world. I threw the helmet down and walked on. I saw one of the riders dismount from his horse and

stand before the ghost of an old woman. In front of the ghost was a cauldron seething with fire. I joined the man and we stood together. The old woman said: "I will wed you with

fire."

She threw fire upon us.

These men riding by on horseback are obviously soldiers. What does that suggest?

Mrs. Sawyer: The collective animus.

Dr. Jung: Yes, it is the well-known motif which we have encountered many times already: always when a new enterprise is necessary which she cannot face, the animus precedes her, sometimes alone and sometimes as a multitude.

These soldiers represent a sort of warlike attempt, they carry streaming banners, they are apparently riding off to battle, there is something triumphant about it.

Now why, after the last vision, should she assume the role of the soldier?

Mr. Baumann: Are they not to protect the Self?

Dr. Jung: From the words which she finds engraved inside the helmet, it is obvious that they are meant to protect those soldiers against the hostile influences of the world.

Now Mr. Baumann suggests that they should protect the Self. Is that exactly true?

Miss Hannah: I should have thought that the animus was the collective opinion against the snake taking the place of Christ.

Dr. Jung: Usually the animus is a collective opinion, and the collective opinion would be rather against her, but that is only the negative animus, a historical animus.

In this case it is not sure whether the animus is hostile, sometimes it is very positive; the animus as the involuntary function of the mind is not necessarily negative.

As the anima in a man-the function of his feeling life, his Eros-is by no means always against him or against his pursuits; if his position is right, if he is on the right path, the anima may come in quite naturally as an auxiliary force, not at all against him.

So the fact that these soldiers throw their helmets down on the ground might be rather a friendly action, and that inscription inside the helmet she picked up would seem to be in her favor.

These soldiers suggest an enterprising mood-setting off on horseback like adventurers, going into the world to fight, and taking the necessary precautions against the world by wearing a helmet to cover the head.

Now why just that?

Mrs. Fierz: Is it not that she has now that Dionysian aspect? It is this head she should cover.

Dr. Jung: Yes, if she goes into the world with green eyes, scarlet lips, and vine leaves in her hair, she would look as she should not look; it would be disreputable to go out into the world with the eyes of Pan.

No one should suspect that one is a natural being; if there is any doubt, one is considered of the devil, close to hellfire.

And don't forget that the medieval devil was represented with horns and a tail just like Pan.

It is dangerous to set out into the world as a nature-being, so her animus really gives her sound advice; he tells her to cover her head, to hide it, because that is what the world will most certainly beat upon.

But she refuses, she throws the helmet down and is going to face the music without protecting herself, which is rather over-courageous.

She does not realize what she is up against.

Of course to keep perfectly quiet about the whole thing would be still better, for to be armed with a helmet and a sword is really just asking for trouble.

The animus mood takes the form of a sort of belligerent attitude; it is like coming out with an absurd statement in order to fight for it as if one were fighting for Jerusalem.

Then one of the riders dismounts as if he were coming to her aid.

A part of the animi is condensed or concretized here into one, and when the animus becomes one, it is most probably projected into a real man.

As long as the animus is a multitude, it cannot possibly be projected, unless one is by chance concerned with a board of trustees or some such group.

If one is an employee, say, and has to deal with a board of directors, the projection of the animus is possible, then the whole board becomes the animus, but such conditions are exceptional.

Therefore as long as the animus consists of many, it is usually not projected, it is still inside oneself; but if represented as one, there is a great chance of its appearing in a real man.

In this case she sees him standing before the ghost of an old woman, who is evidently a witch because there is a cauldron on the fire, which of course always suggests a witch.

Expressed psychologically, the animus is now turning to the unconscious, the ghost indicates the unconscious; the collective unconscious is the ghost world, and the witch is a figure of the collective unconscious.

This woman was going out to face the world, but since her animus turns into the collective unconscious, she has to stay with him.

It is her reckless procedure that causes the animus to dismount; instead of proceeding further, he goes right back into the unconscious, in order to compensate her recklessness.

Then who would the witch be?

Mr. Baumann: It might be the Great Mother.

Dr. Jung: The Great Mother would hardly be represented by the ghost of an old woman with a cauldron.

The Great Mother is the mother of witches, but she herself is never a witch, because of her divine character.

This must be a minor mother if a mother at all.

Mrs. Sawyer: It is the shadow.

Dr. Jung: Yes. It is of course rather baffling that our patient should suddenly be represented as an old woman, but it is entirely logical on account of the fact that she was proceeding so recklessly.

She is too young, therefore she has the old woman within as compensation.

One sees that in dreams; if the conscious attitude is too infantile, too immature, an old woman appears as a compensating figure.

And the old wise man always appears when one is too foolish.

Then the moment one becomes mature and reasonable in one's attitude, infantile figures turn up in the dreams, the puer aeternus motif, for instance.

You see, when one is old in one's consciousness, perhaps too reasonable, too adapted, too considerate, then one's soul is young, it is a child even, because one needs childlikeness in order not to dry up and suffocate in one's own wonderful adaptation.

So the old woman is really her shadow.

Here again her subjective condition is enacted before her eyes, and then she joins in herself, and one might say as the shadow, that green-eyed, scarlet-lipped aspect of herself.

But there we cannot apply the term shadow because we have reserved it for the old woman.

You see, the patient herself comes in when she goes to the side of that man, and the old woman throws fire upon them as they stand before the cauldron.

Then she is not her own shadow because she is in the magic ceremonial.

The old woman is her shadow, and she herself is the figure that is between the conscious and the unconscious, and in that position she is

very much herself, detached from the shadow as well as from ego consciousness.

Now what does the cauldron suggest?

If the old woman is a witch, there must be a cauldron because witches always have cauldrons.

Mrs. Crowley: It suggests a transforming process.

Dr. Jung: Yes, wherever the cauldron appears it indicates the alchemistic process, the process of transformation.

And what should be transformed?

Something must be wrong, useless, because only old and wrong and useless things are thrown into the cauldron to be made over or to be born again.

Sick people are cooked again, for instance. So what is

wrong?

Mrs. Crowley: Her belligerent attitude.

Dr. Jung: Yes, her recklessness in stepping out into the world as a maenad, a female Pan; that won’t do at all, that is too nonsensical.

And now the ceremonial.

The old woman says: "I will wed you with fire." Whom does she mean by that?

Mrs. Sawyer: The old woman wishes the patient to marry her animus.

Dr. Jung: Yes, and what is the psychological reason?

Mrs. Sawyer: The animus had the good idea but she did not follow it.

Dr. Jung: Well, first of all the animus should normally not be connected with the shadow because there are then two against one, the shadow plus the animus against consciousness.

That is too much for consciousness; so consciousness either breaks away and becomes wild, or succumbs to the predominating unconscious and is overcome and wiped out.

Then an animus possession takes place.

She ought to be in relation to the animus as she ought to be the proprietor of her own shadow.

You see, people who are not in possession of their shadow, who are not aware of their inferior shadow side, may apparently be marvellously good people; one cannot discover any flaw in them, they are as

white as milk.

They themselves say there is nothing wrong with them everybody else is wrong but they are never wrong.

But such people are absolutely possessed by devils, because they deny their shadow; they are all eaten up by the animus, and the animus grows fat on it, he is strengthened by that excellent nourishment, he gets so strong that he is able to possess the conscious, and the conscious is then under his rule.

In such a case the connection between the animus and the shadow should be broken, and here it is even the shadow that breaks it.

You can never arrive at the animus unless you see the shadow, unless you see your own inferior sides.

When you see your shadow, you can detach from the anima or the animus, but as long as you don’t see it you have not a ghost of a chance.

So what the witch is going to do is a very useful procedure, namely, she tries to wed the animus with the conscious self, a sort of smelting procedure.

She is throwing fire upon them, in order that in the fire they shall melt together.

Now the vision continues:

A flame shot up from the head of the man and from my breast shot a flame also. Then the old woman said: "Go forth and see what you can find." We walked away.

Why is the fire breaking out of his head and out of her breast?

Mrs. Ott: It is Logos and Eros.

Dr. Jung: Yes, the fire of Eros bursts from her heart, and the fire of the Logos from his head.

Her unconscious involuntary mind is aflame and is blending with the woman’s heart, the Eros.

So she should now be equipped, one would expect.

But going out into the world so carelessly shows a lack of feeling consideration; if she had a differentiated Eros function and was not possessed by the animus altogether, she would instantly see that such a thing could not possibly succeed.

If she realized her own feeling, she could not appear as a nature-being, because love after all has something to do with kindness.

In most cases, I admit, it has nothing to do with kindness, it is just a hellish possession,

but love should have something to do with kindness-I am pleading for love.

In the East, where they know as little about that kind of love as we do, they have a beautiful symbol for it in Kuan Yin, the goddess of kindness.

She gives nourishment to all living beings, even to the evil spirits of hell.

For that purpose she must go down to hell, but it would frighten the devils if she should appear in her heavenly form, and as the goddess of kindness she cannot possibly permit such a thing.

So she transforms herself into an evil spirit and in that guise takes the food down to hell-having such an

extraordinary regard for the feelings of the devils.

There is a beautiful traditional painting, where she is represented as a devil among the devils in hell, giving them food; but a fine thread goes from her head up to the heavenly being above, and there she is in all her fine splendour.

That is the psychological attitude which is suggested by real love.

But if our patient should go out into the world with streaming banners and horses and helmets, she would be giving the show away, she would be wrong, that would be no love at all.

So if she is reasonable, she will go out like any other human being, looking exceedingly conventional, which of course means very much more than marching out with trumpets and drums.

Then they walked away together, she and her animus man, and she says:

The white banner of the men trailed on the ground. We came to a forest and there beheld a snakelike dragon. In its mouth it held a knife. The man wrenched the knife from the dragon and tearing out its teeth, threw the teeth behind him. We walked on and soon came to a block of ice. I said: "Within that ice is a beautiful red jewel. How shall we melt the ice to obtain the jewel?" The man answered: "Only your body will melt it." So I lay on the ice which melted away. I gave the jewel to the man who put it upon his breast. As we walked on in the darkness we saw before us in the sky the streaming lights of the aurora borealis.

Why is the white banner of the soldiers trailing on the ground? It was happily streaming in the air before.

Mrs. Crowley: It sounds deflated.

Dr. Jung: Yes, all that spirit which was shown in those streaming banners has now collapsed and the banner is trailing in the dirt.

Mr. Baumann: It is disarmament!

Dr. Jung: Quite so, an animus disarmament.

And then, since they are on the quest again-it is the typical situation, the hero and his dame on the quest-a dragon is bound to appear sooner or later, or they must get into a dark forest or something of the sort.

The adventures on the road to the far goal now begin.

The dragon holds a knife in his mouth, which is rather unusual.

There is no mythological parallel, but you must keep in mind that she has read Psychology of the Unconscious, and there she has probably seen an early Christian legend reported by the apologists of

those days-the people who occupied themselves with the defense of the Christian faith-concerning a peculiar contrivance which was destroyed by one of the early saints in Rome.

A dragon to which virgins were sacrificed was said to live in a cave there.

The saint penetrated into the cave and discovered that the dragon was a mechanical contrivance; the dragon's tongue was a sword which projected, and the women were hurled down onto the sword right to the tail of the dragon.

Our patient is referring to that picture probably, having taken it up as apt symbolism to express her particular case.

For what would the dragon with that sword in its mouth represent?

Mrs. Sawyer: Animus opinions.

Dr. Jung: Well, the dragon being the enveloping, engulfing, or devouring monster, I think it means here a multitude, collectivity.

And the tongue, which is sharp like a knife, would be gossip, slander, public criticism or depreciation, anything that kills, so one might call this dragon another form of the animus.

Yet we should not exaggerate the use of the term animus, so we had better say that it is here collective opinion, which is not necessarily represented by the animus, because it is also an external fact.

The contents of the collective unconscious are as a rule also outside and in other people; therefore it is called the collective unconscious.

Many of these collective things which are apparently merely subjective events, have a tendency to come off in reality; and not only subsequently, they often anticipate events; we speak of a certain thing and find that it is happening at the same time.

We may be concerned with a certain dream or vision of the collective unconscious, which seems only subjective, yet the next day it happens, or it has already happened, but we did not know it.

So collectivity is a sort of participation mystique. Carl Jung, Visions Seminar, Pages 551-565

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=visions+seminar&qid=1632062492&sr=8-1

But it has been a "felix culpa" to have drawn from you so very lucid an exposition. **(2021-09-23 06:43)**

[paypal _donation _button border="5"]

[1]Jung-White Letters

Blackfriars, Oxford
1st. April 1946

Dear Professor Jung:

I am most grateful to you for your very kind letter.

It fills me with envious admiration and astonishment to learn that you have written two books since your last letter, and with very much joy to know that you have so much vigour.

I am particularly thrilled to know that one of the books concerns transference, and I look forward enormously to reading it.

I was very much impressed by what you wrote on the subject in the early pages of "Psych. u. Alchemie", and I had been very much hoping that you would develop that particular theme.

It presents, I venture to think, even more of a problem to the clergy than to the physician ("protected" as he usually is by a consulting room, consultation hours, a receptionist - and fees!), and we somehow seem largely to have lost the sense of being able either to "resolve" or "carry" it - with results most deleterious both to ourselves and our "flocks".

Thank you so very much for drawing my attention to the point concerning "instinct" in the Blackfriars article.

I understand perfectly what you say, and only marvel that I could have written in so slipshop [sic] a fashion.

It is rather ironic that I should have written so carelessly on that particular point, for I have not seldom criticised others who would seem to imply that all instinct can be readily "transformed" and even "spiritualized".

My own experience - let alone St. Paul or St. Thomas should have saved me from making that mistake!

But it has been a "felix culpa" to have drawn from you so very lucid an exposition.

"Psychologie u. Alchemie" has been a tremendous experience and has given rise to more reflections than I can even begin to enumerate.

It is quite enormously illuminating; and of course the whole question it raises of the compatibility of the "process of individuation" (whether the method be alchemical or analytical) with the Catholic pattern is a vital one to myself and to my friends.

How dearly I wish that I could discuss this with you - and many other cognate things.

I have been very much wondering whether you would be able to spare me any time if I were able to come to Zurich (or elsewhere) for a few days during the summer vacation (i.e. between the second week of July and mid-September.)

Now that the ban has been raised on taking English currency to Switzerland, this might be quite practical with the help of friends.

Of course I would not take up any more of your time than you could conveniently spare, and I would attire myself in a disguise which would forestall any unseemly comments from the Totalitarian Left!

But (much as I should like to revisit Switzerland for its own sake), I would rather not undertake the journey if there would be no opportunity of seeing you at all.

As it would take some time to arrange (there seems to be a great demand in England for passages to Switzerland and only limited accommodation), I should be most grateful if you would be so very good as to send me a postcard just to say "Yes" or "No".

If the answer should be Yes, perhaps you would also be so good as to say what dates during that period would suit you best, and perhaps
also indicate where I might apply for fairly inexpensive accommodation in Zurich?

I do very much hope that this suggestion will not appear over presumptuous; but it is impossible for me to say how much I should appreciate the opportunity to talk to you.

But of course I shall quite understand if you feel that you would not be able to spare the time.

The pressure of work forbids that I should write a longer letter now; but if I am not able to see you (which I should much prefer), I should like to send you when time permits one or two of my reflections on some passages in "Psych. u. Alchemie".

Thanking you once again, dear Professor Jung, for all your kindness and most encouraging interest,

I remain,

Yours sincerely, VICTOR WHITE, O.P.

P.S. I wonder if you have seen an extremely interesting article on Square Stones ("Homo lapidi quadrato comparatur")21 in the July 1945 number of the "Harvard Theological Review"?

It is extremely erudite, and seems to me to throw much light on the "Trinitas-Quaternitas"

In a fashion which I had already vaguely suspected. Unfortunately the Review is unobtainable here, but I am trying to get a copy from U.S.A.

The author, a German ex-Lutheran pastor, knows little of psychotherapy, and indeed is positively hostile to it.

He tells me that some analyst analysed his best friend for cancer ... so you can understand how he feels about it!

P.P.S. Thank you, yet again, for the promise of the "Eranos" offprints.

I am ashamed to say I have written nothing for months, but must set to work on a paper on "God" & The Unconscious I have rashly promised! Victor White, Jung-White Letters, Page 30-32

1. https://smile.amazon.com/Jung-White-Letters-Ann-Conrad-Lammers/dp/1583911944/ref=sr_1_1?crid=2TM7T0TI4266X&dchild=1&keywords=jung+white+letters&qid=1613475721&s

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Jung's Soul: You should not break up a marriage, namely the marriage with me, (2021-09-24 03:04)

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[1]Black Books

1. I. 22.

[I]. I feel that I must speak to you. Why won't you let me sleep, since I'm so weary? I feel that the disturbance comes from you.

What induces you to keep me awake?

S. Now is no time for sleep, for you must wake and prepare important matters in night's opus. The great work begins.

[I]. What great work?

S. The work that must now be undertaken. It is a great and difficult work.

There is no time to sleep, if you find no time during the day to remain in the work.

[I] . But I had no idea that something of this kind was taking place.

S. Yet you might have noticed by the fact that I have been disturbing your sleep for a long time.

You have been too unconscious for a long stretch. Now you must go to a higher level of consciousness.

[I]. I'm ready. What is it? Tell me!

S. Now listen closely: to no longer be a Christian is easy. But then what? For more is yet to come. Everything is waiting for you.

And you? You remain silent and have nothing to say. But you ought to speak up. Why have you received the revelation?

You mustn't hide it. You busy yourself with the form? Has the form ever been important, when it is a matter of revelation?

[I]. But you are not thinking that I should publish what I have written?

That would be a disaster. And who would understand it?

S. No, listen!

You should not break up a marriage, namely the marriage with me, no person should supplant me, least of all Toni. I want to rule alone.

[I]. So you want to rule? From whence do you take the right for such a presumption?

S. This right comes to me because I serve you and your calling.

I could just as well say, you came first, but above all your calling comes first.

[I]. But what is my calling?

S. The new religion and its proclamation.

[I]. Oh God, how should I do this?

S. Do not be of such little faith. No one knows it as you do. There is no one who could say it as well as you could.

[I]. But who knows, if you aren't lying?

S. Ask yourself if I am lying. I speak the truth.

[I]. But also tell me what I could do.

S. First let me get your mind off things.

[I]. So do that.

S. You should get used to working with me on a regular basis, not with Toni, or anyone else. Otherwise you'll never sleep.

You must work with me, so that you'll change. You're still not so suitable for the great work.

[I] . If only you would talk to me about it.

S. How can I, if I don't have your strength? You shouldn't give it to others, but to me. This you do through working with me.

Will you promise this?

[I] . I promise. But you must give me back sleep.

S. I'll do that and more.

[I]. Must I go on persevering or will you grant me some sleep?

S. Not yet, we haven't :finished. What has today granted you?

[I]. It was beautiful and I felt good.

S. What have you given me? Nothing. How can you then hope to sleep?

[I]. I realize that now and will make amends, as you see. But what do you expect from me?

S. I expect only your focus, beyond that you'd be waiting on me.

[I] . But what should I expect from you? I already asked you to tell me about the great work that awaits me, and you gave no answer.

S. As I said, I need your focus and strength on a regular basis, or else I can do nothing for you. Calm yourself and lie down.

Perhaps you will sleep. But tomorrow you must show up here again for serious, sober work. The Black Books, Vol. VII, Page 210-211

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=W0T6URAUONKE&dchild

=1&keywords=the+black+books+-+by+c+g+jung+hardcover&qi

Why have we neuroses? The ego consciousness is too narrow. (2021-09-24 04:17)

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[1]Visions Seminar

11 November 1931 Visions Seminar Lecture I

Dr. Jung:

Ladies and Gentlemen, I am curious to know whether you can remember anything of the last seminar, so you will permit me to ask you a few questions.

What is the actual situation of our patient now?

Dr. Barker: She has accepted the earth side of her nature and realized that fruits and flowers may come out of it.

Dr: Jung: How was that expressed? What was the picture?

Dr: Barker: The Negro with the blood flowing from his side.

Dr: Jung: And what is the analogy?

Dr: Barker: The Redemption through Christ.

Dr: Jung: Yes, it is a resuscitation of Christian mythology, but the figure of Christ is expressed here by the so-called black Messiah.

That refers to a remark I made rather lightly in a former seminar, that nothing would hinder the unconscious from producing a black Messiah.

Here it comes true.

It is a Negro, and the blood flowing from his side is analogous to the Christian symbolism, but here with a typically different meaning.

Do you remember what the blood meant in this case? Again a Christian analogy.

Mrs. Crowley: The wine of the Communion.

Dr: Jung: It is the wine, but how does it differ from the Christian mystery?

Not the meaning current in early Christianity, which was of course quite different from the later interpretation, but the meaning of the wine in modern Christianity.

Mrs. Crowley: Is it not the spirit?

Dr: Jung: Not exactly. In our modern Christianity the wine means the blood, and here the blood means the wine, just the reverse.

Mrs. Sawyer: This is more the Dionysian wine.

Dr: Jung: Exactly, it is really the wine.

There is a change of accent; the emphasis is laid upon something quite different, there is a peculiar

transformation of the symbolism of the Communion.

In the Christian Communion the wine means the blood.

Here the blood gushing from the side of the Negro means the wine.

The difference lies just in the difference between the religious ideas of the two cults.

In the cult of Dionysus the blood is the wine; in the Christian cult the wine is the blood.

The blood in the cult of Dionysus is really the blood, the juice of the earth, the blood of the Great Mother, and then it becomes the wine, and the wine in itself is the concrete sacred object.

But in the Christian cult-in modern times, not in ancient times-the wine means the blood.

Is the blood, then, concrete?

Mrs. Sigg: No, the blood is made into an abstraction.

Dr. Jung: Yes, the Christian idea abstracts or spiritualizes substance into spirit; the wine, meaning the blood, is something abstract because that blood is not real, in spite of the dogma of transubstantiation, which still exists in the Lutheran as well as in the Catholic church.

It is only said to be real, but actually it most decidedly is not; for if one drinks that wine, or eats the Host, one will not taste real blood or real flesh.

It is an assertion of spiritual reality over and above the concrete reality, which one finds also in many primitive cults: in the totemic cults, for instance, where they eat the totem animal once every year.

It is eaten at the totemic meal, and it is one and the same animal or bird that is eaten in every village of the tribe.

If there are twenty-five villages, and in each a totem bird is killed, there are of course twenty-five different birds; but no, it is supposed to be the same bird.

Just as there is only one Santa Claus, yet in every town there are several hundred; in our children's fantasy Santa Claus is not a plurality, he is one and the same everywhere.

This is the assertion of the spiritual reality over and above the facts.

The tendency of the Christian dogma is to deny the substantial quality of the wine; they assert that it is not wine, it is blood, yet the blood is a spiritual factor.

But it is just the contrary in the Dionysian cult.

There the blood, which is supposed to be the blood of the Great Mother, appears in the concrete form of the wine, it is the wine itself; the wine is not a spiritual fact, it is a concrete fact which contains the spirit.

Mr. Baumann: Does the discussion between Zwingli and Luther refer to this subject?

Dr. Jung: Yes, that famous discussion about "it is" or "it means."

The Lutheran church made a number of concessions to the Catholic church. The church itself is a concession.

At the time of the Reformation they made an attempt to obliterate it altogether, but they found it impossible

because the existence of the church is so bound up with tradition, so much a part of humanity, that they could not give up the idea of a church-Luther less than Zwingli.

Luther had to cling to the means of grace propounded by the church, which means that

one cannot be redeemed

without the grace of Communion, and Communion can only be given by the priest-by the church.

So it had to be the blood and the flesh, it had to be transubstantiation.

But Zwingli had a different point of view; he was a Humanist and a very rational man, so he saw further along the road.

He said it meant a sort of recollection, a symbolical memory, or an allegory representing the meaning of the meal which Christ celebrated with his disciples just before his end.

And curiously enough, this point of view is exactly the same as that of Origen, an early Christian writer who was regarded as a heretic; he was a Greek who lived in about the middle of the second century.

Now in the vision we were discussing at the end of the last seminar, the religious ideas of the patient return in a very interesting fashion to a pre-Christian point of view.

How is it that she goes back to that standpoint?

How does it fit in with the series of visions? We must reconstruct her attitude.

Mrs. Crowley: From the medieval attitude of mind, she went back to paganism.

Dr. Jung: You are right.

From the modern point of view, her visions went back through the ages in very rapid succession into the Christian

Middle Ages, and then down past the temples of the Romans and the Greeks to the borderline of the animal kingdom, where her last vision was the eyes of the animal, really the soul of the animal.

And then she began to ascend again.

She started with sun worship, but this time with a complete understanding born of a vital experience, of what those cults had meant.

Of course, besides the experience she had gained, her point of view in regard to it was that of modern man, of what those things, as they were done in the remote past, would mean to one now.

For it was not an antique person but a modern person who was experiencing the things which once had been.

And why should she take that particular way?

Dr. Barker: She has to reestablish her roots.

Dr. Jung: Yes, you might say she was reestablishing her roots.

It is as if, in the late Christian era, she had reached a sphere which contained no more life, and now she has to look for the springs of life, or the roots from which new shoots might rise.

She is experiencing from the very beginning what man experienced in the remote ages, with the purpose of developing from those roots a new and living tree in a form that would fit the present time, a form in which she could continue to live.

For she could not go on any longer in the old form; that became more or less obsolete.

She is now in the time of early Christianity, when the transition from the Dionysian cult to the Christian ideals took place.

But she is going through this transformation backwards, not forward from Dionysus to Christianity, but back from Christianity to Dionysus, and she is trying to develop something new out of the Dionysian ideas.

It is as if there were two figures in the past, Dionysus and Christ, representing two different principles.

The Dionysian was decidedly an archaic principle, and Christ was the new opponent of that.

The sense of this was so vivid in those days that one of the early Fathers, Justinus Martyrus, a Greek who lived in the latter part of the second century, said that the legend of Dionysus was a diabolical invention to prevent Christ from giving the world his message.

He said that in the eighth or ninth century before the birth of Christ, the devil got a hunch that God would one day send his son to redeem mankind, and by all means he had to prevent it.

Therefore he taught the people the legend of Dionysus, which was so closely analogous to that of Christ that when Christ really came into the world, the heathens would say, "Oh that is an old story," and pay no attention to it.

It needed such an argument in those days to make people know what Christ really meant.

For there was the idea that Christ was identical with Bacchus; there is an inscription where Jesus is called Bacchus.

And I have told you of that famous Damascus goblet where Jesus was represented sitting, or almost suspended, in the branches of a big grapevine, looking exactly like Dionysus.

3 That shows how much in those days the wine was the blood.

Christ stood at the turning point where the Dionysian ideas, which really ruled the whole of

antiquity, were changing over into an abstract idea.

And now we see our patient at exactly the same spot, but in the reverse order.

It is as if she were descending from the Christian abstraction to Dionysian concreteness, the blood changing into wine, and the wine becoming sacred. Here I may mention something personal.

At this point, she discovered the meaning of wine in reality and became a great connoisseur of good wine.

Americans hardly ever notice that wine has individuality; it is just hock, or claret, or champagne, and nothing more,

which is an exceedingly barbarous assumption.

Wine has soul, wine is something living, and it is spiritual. To her that was a great discovery, and the spiritual effect that good wine could have was a discovery too.

I am not trying to persuade you to become alcoholics, but there really is something special about wine.

I will not say so much about hard liquor, nor will I say too much about beer, but wine has a specific mana.

One cannot prove it scientifically, but ask a connoisseur of wine and he will tell you an interesting story if he is at all articulate; it is well worthwhile to be a connoisseur of wine.

And this woman began to realize this at just the time when she had these visions; it then became a personal experience to her.

Another point in the vision is that it is not only blood that pours forth from the Negro; he is offering flowers and the fruits of the earth.

I will show you the picture again [see plate 17]. What is the meaning of the fruit?

Mrs. Fierz: Is that not another analogy? Here is the fruit and the wine, and in the Christian symbolism we have the bread and the wine.

Dr. Jung: It is a close analogy, yet there is a slight difference, a point which should not be omitted.

The blood is wine, yet it is blood that pours out of the body in the picture, and in the cult of Dionysus the real

blood played a very great role.

They celebrated what they called the raw-meat feasts: they ate the living flesh in their orgiastic ceremonials, and

they also drank real blood, which of course derives from still earlier cults, where it really was a bloody sacrifice.

The blood sacrifice was substituted in the course of time by vegetables as offerings.

So instead of blood the wine, and instead of flesh the bread, both derived from vegetables.

Now here it is fruit instead of bread.

What is the difference between fruit and bread?-for bread is wheat and that could also be called fruit.

Miss Taylor: Fruit is the natural product, not the product of man.

Dr. Jung: Yes, fruit is as it grows in its original form, absolutely unadulterated, not tampered with by man; while bread is the dried seed of wheat, ground and baked, passed through a sort of mechanical process.

And what is the meaning of that psychologically?

Remark: Fruit would symbolize the immediate expression of nature in man.

Dr. Jung: Yes, with nothing changed or refined.

But blood is an exception: the blood is the wine, and wine is a changed product.

It is a fermented juice that has undergone a certain procedure, though not so much as bread.

Then I want to remind you of one thing more.

The Negro says at the end of the vision: "Now you are wedded to me," and he repeats the phrase, which obviously means that she is now united with the new savior, that strange Dionysian spirit.

And if she is really united with him, that spirit will be a sort of instigator within her, it will continue to work, it will lead her on a particular path through life.

Without that spirit she would envisage the problems of her life from the late Christian point of view, that sapless, almost sad, dusty point of view which made her neurotic before.

But now she has that other form which is far from being sapless, which has an abandon, a spirit of abundance, which will influence her very strangely.

She will be confronted with the most amazing problems on her way, so we may expect that in the next visions we shall come across serious obstacles which will hinder her from continuing on the road with the black Dionysus.

Now we will continue.

I think you have a certain picture of the patient's situation.

The next vision begins:

I beheld a black stallion. With his hoofs he struck fire from the rocks. I was in the sea and I called to the stallion asking how I could mount him. The stallion came down to the water's edge and I mounted upon his back.

What about this black stallion?

&mark: It is the animal of the devil.

Dr: Jung: Yes, according to medieval psychology the devil rides on a black stallion.

It is black like hell, and black stallions are said to be particularly ill tempered or nervous.

In Plato's famous simile, man is compared to a charioteer who has to guide two horses; one is a white, docile, pious horse, and the other is black, disobedient, obstinate, rebellious, and so on.

This is obviously the evil horse, because for ages past black stallions have been understood to be bad, not only on account of the color, but because they really are very evil tempered and dangerous.

So what does it mean here?

Mr: Allemann: It is the force of nature in her.

Dr: Jung: But why a male? Why not a female?

Mrs. Crowley: It is an animal animus I suppose.

Dr: Jung: Yes, it is the animus force.

We dealt with that question in the last meeting of the Psychologischer Club, when Dr. Reichstein gave us a

lecture about alchemy.

He said that the spirit is always female in alchemy, while the animus is male.

It is true that in the secret cults, the spirit was often supposed to be a female, which comes from the fact that those cults were masculine functions, and to men the unconscious spirit is female, it is the anima.

But for a woman the unconscious is represented by a male, in this case by a black stallion.

Now the unconscious libido, the psychical energy, ought to be indifferent, it should not be expressed by an animal with such a strong sexual character as a black stallion.

At what is her unconscious libido hinting in taking that form?

Mrs. Fierz: Is she not possessed?

Dr. Jung: Yes, it means that the animus is in possession of her libido, he is identical with it, he is the black stallion.

Yet her unconscious libido is really something indifferent, it is merely energy, so it might just as well have a feminine form since it belongs to her.

But no, it belongs to the animus.

So her vision makes her acquainted with the fact that the thing which is now going to carry her is by no means herself but her animus.

Do you think that is right or wrong?

Mrs. Crowley: It seems like a natural reaction after that whole ceremonial.

Dr. Jung: But the question is whether it is dangerous or wrong.

The natural course of events may sometimes be most unfavorable.

How would you take it if such a thing happened to you? For instance, if it came to me, I would say: "Well, it is my own life and of course I must accept it. "

Just as, if I have an artistic interest, I accept it; since I have that particular interest it goes in with the rest, I can easily assimilate it.

But

if a black mare comes along, I am not so certain whether she belongs

to me.

Mrs. Crowley: But if it is already in you?

Dr. Jung: I hope not! I am not at all sure whether I could accept it.

You

must put yourself in the place of that woman.

Suppose in reality you were confronted with a black stallion. You would not be in the least sure that it was yourself.

You see, the general prejudice is that it is herself, but it is not. So it is quite possible

that strange things come to her, that a psychological non-ego manifests in her.

That black stallion is something that does not belong to her, and it makes all the difference in the world whether she assumes that it is her personal psychology.

Mrs. Crowley: But only by recognizing it can she really become acquainted with it, and by that means have the power of exorcising it.

Dr. Jung: It is there, but the question is, what her attitude to it shall be.

Shall she identify with it, shall she accept it, shall she say it is herself?

Miss Taylor: She must do what she did; she tried to drive it.

Dr. Jung: Was that right or wrong?

Miss Taylor: Right.

Dr. Jung: Suppose the devil offered you a black horse, would you ride it?

Miss Taylor: One could try for a bit.

Dr. Jung: Well, it is really quite a problem.

The fact here is that she is suddenly confronted with a strange masculine libido, something that is most decidedly not herself.

Moreover a black stallion is supposed to be a demoniacal being, so how can she trust herself to it?

Remark: Could she not control it?

Dr. Jung: Why should she control it?

Do you feel the need to control all

the wild elephants of Africa that you may encounter?

There are many things in the world which I cannot control.

Mrs. Baynes: But she was in the sea, and it would be very desirable to get out of the sea.

Dr. Jung: There you are! This horse comes as a sort of rescuer, and that is the only means by which she can get away.

In such a case one would ride away on a tortoise or on the devil if he presented himself.

But why is she in the sea?

Mrs. Sigg: It means that she is unconscious.

Dr. Jung: Naturally, but how did she get there?

You remember in the last vision she ascended from the underground cave to the surface of the earth, and now she is in the sea.

She is suddenly in the unconscious.

What could have happened after her acquaintance with the Negro savior?

You remember he said twice: "Now I am wedded to you."

He emphasized it strongly. She cannot get away from the fact that she is wedded to that savior.

And what would be the possible consequence?

Dr. Meier: That she is possessed by him, she would follow him.

Mr. Maylan: She would lose herself.

Dr. Jung: Yes, she would become unconscious like that primitive Negro who was in a state of ecstasy, of abandon.

That is what has happened between this vision and the one before, and therefore she is in the sea; she winds up in an unconscious condition.

Now this is exactly what one usually observes in such a psychological situation.

If a person follows the Dionysian spirit of abandon he will get drunk, for instance, beyond any reasonable proportions, until he is unconscious; and then something seems to come and pull him out.

Moreover, being in the sea means being below the level of the land, being in too low a condition, in other words.

He should be lifted up to a higher condition, and to do that, nothing is better than the instinctive force.

Very often when we are in an unconscious state our will fails us, we cannot employ our will power, and then something must give us the necessary kick to get us out of the unconscious.

Here the instinct is represented by the stallion; this woman’s only way out of that condition is by getting on the back of the horse.

You see the close connection between the black horse and the Negro; it is the same blackness and it is practically the same idea.

So the thing which has brought her down into the unconscious is also the thing which lifts her out of it.

That is a very paradoxical statement, but it is a piece of the most ancient wisdom of the East.

Therefore the saying: The man who falls upon the earth will-in getting up-be supported by the earth.

The thing which makes one fall is also the thing which makes one rise.

So the Negro brings her down into the unconscious, and the black stallion lifts her up again out of that blackness.

Now the fantasy continues:

We galloped for a long way. At last we came to a great giant who stood across our path. The stallion melted away into the ground and I was left alone facing the giant. "Who are you, oh giant?" I asked him. He answered: "I am the voice of the world." His teeth were long and from his mouth issued fire. I tried to pass him but could not.

Who is this giant?

Mrs. Fierz: Is he not the same giant who appeared when she said, "I don’t fear you, oh world"?

Dr. Jung: Yes, we have encountered him before. You remember the picture [see plate 2 8 J.

The voice of the world, public opinion, is again inher path, the gigantic human being that represents society.

Mrs. Sawyer: I thought you said it meant the past, that she tried to carry the whole past.

Dr. Jung: I did say that, as our human society, all our functions, theopinion publique, is the result of the past; therefore it is gigantic.

Everything old is big.

The new things are exceedingly small and weak andtender. So she is up against a great power.

The giant represents the opinion publique of her whole world, the convictions of our present society.

And there the stallion melts away.

Now why should that libido disappear just in the moment when she needed it?

It seems most regrettable that she should be left high and dry by the instinctive power which carried her.

Why should such a tremendously strong and vital animal suddenly collapse completely?

Mrs. Fierz: Is it that she drops back into her old attitude?

Dr. Jung: You think this is really a regression? Then we must explain why she draws back.

Mrs. Fierz: Fear.

Dr. Jung: Yes, but what happens to this black stallion, to this battle animal, that he should suddenly be overcome and fade away?

A stallion is very courageous.

Mrs. Baynes: Could it not be a challenge to her to become conscious, and to make a bridge between the two?

Dr. Jung: Exactly, but that won't explain the vanishing of the stallion.

Miss Hannah: Is it because she is unable to hold the two opposites in her ego mind at the same moment?

I mean, do her instincts leave her because she is forced to be fully aware of public opinion?-the animus,that is?

Dr. Jung: No, she is very well aware of both of those.

Mrs. Fierz: Is it that the stallion is an animus opinion?

Dr. Jung: Of course.

That is why I said that the animus opinion of the world was in the way.

And that is why the stallion vanishes when he, alsoan animus opinion, faces the world; it is because he is identical with that opinion.

You see an animus horse is libido which is in a certain opinionated animus form, and that is at the same time public opinion.

Animus opinion is always public opinion, a universal opinion.

Therefore I asked you if you would mount that horse right away.

It would be a bit dangerous, but it was necessary.

The point is that she got into the unconscious following the black savior.

That was not so bad-it had to be-but she had to get out of the hole again, and the thing that helps her out of the hole is public opinion.

For public opinion says that what one does in the sea is all wrong.

It says: "Now be a man, don’t degenerate, be morally responsible"-a very general slogan-and on the back of that slogan she comes to land again.

Then, possessed by that beautiful horse, she goes further, when suddenly she is absolutely overwhelmed by public

opinion, by the very thing which has carried her up from the unconscious.

She cannot continue because she was brought up to this present point on the back of the animus horse which was an opinion.

And this giant is an opinion too, giant and stallion are made of the same stuff.

That is why the stallion disappears, leaving her high and dry with the giant. Now what can she do with him?

The great obstacle in her way is, I repeat, the public opinion which functions in her own psychology as an animus opinion, and the stallion vanishes before the giant public opinion because he himself is the energy of that opinion.

Now public opinion, conventional morality, conventional ideas, are naturally very helpful.

They would not be in existence if they were not good for something; for everybody who is down below, in the sea, such ideas are exceedingly useful.

But if you go on for too long, you will find yourself completely deserted in the end because your unconscious libido vanishes.

You cannot force yourself beyond a certain point.

You can only follow that kind of psychology as long as you live within the boundary line of the conventional point of view.

If you try the individual path, you will be left by that collective libido, because you can only trust yourself to the conventional standard as long as you are below the fiction of the normal man.

If you try to go beyond, you are up against the giant, and the horse vanishes, it simply leaves you; you are

deserted by what one would call the collective instinct.

Then an entirely new problem arises: what can help you when even your instincts leave

you?

When you are carried by the instincts, things are comparatively smooth, life is easy, you sail along; you make many

mistakes but they matter very little because you are together with your instincts and you remain more or less unconscious.

But what will help you when you are up against the giant public opinion?-when your instinct collapses and transforms into fear, for instance? What will carry you further?

There is no "thou shalt," there is no admonition, and nobody will give you support because it is not a collective matter.

When you go further it is entirely an individual enterprise.

Mrs. Sigg: To do just one's own little individual duty.

Dr. Jung: Yes, but what will help you to do that?

Mrs. Crowley: Consciousness.

Dr. Jung: Oh, consciousness is tremendously inefficient.

Dr. Reichstein: The Self.

Dr. Jung: Now who is for the Self?

Mrs. Crowley: That is what I meant by consciousness.

Dr. Jung: They are not identical.

Mrs. Crowley: The consciousness of herself.

Dr. Jung: The consciousness of oneself is not identical, and moreover, it is peculiarly inefficient.

The ego is very inefficient if it is not carried by the instincts or by collective powers; you know how feeble it is.

Therefore we need a source of support that derives from elsewhere, if there is any.

Dr. Reichstein holds that it must be the Self.

Miss Taylor: The help from within.

Dr. Jung: I will let the fantasy answer and you will see whether Dr. Reichstein is justified or not.

When she found herself unable to pass the giant, she said: "Beyond him I saw a white city. I said to him again: 'I

must pass you’, but he only laughed."

Now what is that white city? What does such a glimpse ahead mean psychologically?

Mrs. Sigg: Encouragement.

Dr. Jung: Yes, hope ahead; it is as if she were seeing something that would follow when she had overcome the obstacle.

It is a promise, and therefore it is a white city, the city of promise. Do you recognize it?

Miss Taylor: The new Jerusalem.

Dr. Jung: It is the heavenly Jerusalem, but there is another example.

Christianity doesn’t cover the whole world; there are religions which are greater than Christianity in numbers and perhaps also in ideas-Brahmanism, for instance.

The city of Brahma is the highest city in the world, it is a huge city upon the Himalayas.

I think it is made of diamonds-something gleaming white-and it is on a mountain whose sides are supported by four other mountains.

Mrs. Schlegel: It is a symbol of individuation.

Dr. Jung: Yes, it is the center that is above this center here, it is the highest center on top of the mountain.

The white celestial city conveys the idea of the goal, the final, definite and complete condition.

Miss Wolff It is again a collective symbol, not an individual or isolated thing. One might suppose the refuge would be something for oneself only, but it is again something which is there for everyone.

Dr. Jung: Exactly, but we must look at it first from the standpoint of its belonging to her exclusively, because she does not know yet that the thing which seems to belong to herself alone is the most collective of all.

That idea comes very much later.

The first realization is of the innermost thing, the absolutely unique thing which belongs only to oneself.

That this is also collective is a tremendous paradox.

Miss Wolff We cannot get round it because it is collective.

Dr. Jung: Yes, but we can say, in order to mitigate the paradox, that in speaking of it we make it collective inasmuch as it is a word, inasmuch as it is a fact we can never make it collective.

This is a bit difficult, so we had better remain at present with the symbolical or metaphorical formula of the thing that she sees beyond, which is the idea of the heavenly Jerusalem.

Do you know the outlines of that celestial city?

Mrs. Fierz: Is it not a mandala?

Dr. Jung: Can you prove it?

Mrs. Crowley: There were the four rivers.

Dr. Jung: Is there an English Bible here?

We must read the Bible or we shall not understand psychology.

Our psychology, our whole lives, our

language and imagery, are built upon the Bible.

Again and again one comes across it in the unconscious of people who know practically nothing of it, yet these metaphors are in their dreams because they are in our blood.

Now I will read you some news:

And I,John, saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband.

(The mandala is a yoni, female, so it is here a bride.)

And there came unto me one of the seven angels which had the seven vials full of the seven last plagues, and talked with me, saying, Come hither, I will show thee the bride, the Lamb's wife. And he carried me away in the spirit to a great and high mountain, and showed me that great city, the holy Jerusalem, descending out of heaven from God. Having the glory of God: and her light was like unto a stone most precious, even like a jasper stone, clear as crystal; And had a wall great and high, and had twelve gates, and at the gates twelve angels, and names written thereon, which are the names of the twelve tribes of the children of Israel; On the east three gates; on the north three gates; on the south three gates; and on the west three gates. And the wall of the city had twelve foundations, and in them the names of the twelve apostles of the Lamb. And he that talked with me had a golden reed to measure the city, and the gates thereof, and the wall thereof. And the city lieth foursquare, and the length is as large as the breadth: and he measured the city with the reed, twelve thousand furlongs. The length and the breadth and the height of it are equal. And he measured the wall thereof, an hundred and forty and four cubits, according to the measurements of a man, that is, of an angel. And the building of the wall of it was of jasper: and the city was pure gold, like unto clear glass. And the twelve gates were twelve pearls; every several gate was of

one pearl: and the street of the city was pure gold, as it were transparent glass. And I saw no temple therein: for the Lord God Almighty and the Lamb are the temple of it. And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it, and the Lamb is the light thereof. And the nations of them which are saved shall walk in the light of it: and the kings of the earth do bring their glory and honor into it. And the gates of it shall not be shut at all by day: for there shall be no night there. And they shall bring the glory and honor of the nations into it. And there shall in no wise enter into it anything that defileth, neither whatsoever worketh abomination, or maketh a lie: but they which are written in the Lamb's book of life.

You see that is a most beautiful mandala, the foursquare symbol, the four corners; it is a square like the cloister in the center of the Buddhist mandala.

The mandala is the symbol of individuation, so the white city is the city of individuation.

It is the perfect abode, the eternal dwelling place that knows no sun and no moon, as it is said also in one of the Upanishads.

In the conversation ofYajnavalkhya with the king, the king asks him: "By what light does a man go out and do his work and return?"

"By the light of the sun." And the king said: "But if the sun is put out?" "By the light of the moon." "And if the moon is put out?" "By the light of the fire." "And if the fire is put out?" "Then he will go out and do his work and return home by the light of the Self."

That is the same idea. No sun nor moon is needed because the city itself is made of pure light.

Now Mrs. Crowley, if you had said consciousness, but not my consciousness!

Mrs. Crowley: But that is exactly what I meant. I have been mystified all the time you were reading about it.

Dr. Jung: Then women, thou art forgiven! It is the light of consciousness, but it is a symbol of the consciousness which is not an ego consciousness.

That collective aspect of the city comes from the fact that a city is never one ego alone, but a multitude, so we are confronted with the most tremendous paradox.

The Self means the inmost uniqueness and oneness of this particular being, yet that is symbolized by a city.

This is an early Christian idea also.

One finds it in those famous fragments of papyrus dating from the first century A.D., which were excavated at Oxyrhynchus in about 1904.

In a talk between Christ and the disciples, they ask him first how they shall get to the Kingdom of Heaven, and he explains in that wonderful passage about the animals leading

them there.

Then he says: "Therefore strive ye to know yourselves and ye shall be aware that ye are the sons of the Father; and ye shall know that ye are in the city of God, and ye are the city."

You see that is absolutely in accordance with the Evangelical teaching that the Kingdom of Heaven is within ourselves.

It is our innermost nature and not in the least what certain theologians want to make of it, something between ourselves.

To say that the Kingdom of Heaven is in between people-like cement-is degenerate theology.

No, it is the entire man, the completeness, the wholeness of an individual, and that is not identical with the ego; the ego is never the Self, it does not include the whole man.

We always suffer from the fact that we are not conscious enough, that we do not cover what is within us.

Why have we neuroses? The ego consciousness is too narrow.

Whatever that strange non-ego consists of, it is quite certain that our ego consciousness is not sufficient to cover the whole.

So the symbol for the Self is an idea of a totality that is not identical with the ego.

It is a consciousness which is not exactly our consciousness, a light which is not exactly our light.

That agrees with what I said formerly: that these visions are psychological processes which have nothing to do with the conscious ego life.

They are manifestations of the psychological non-ego.

It is a widening out of the ego consciousness into the vision, one might say, of absolute consciousness, or non-individual consciousness, that consciousness which is beyond man.

This sounds terribly abstract or metaphysical, but it is by no means metaphysical.

It simply means the development of a wider and more abstract consciousness, which relates to the other narrower,

more concrete consciousness in exactly the same way as algebra relates to ordinary arithmetic, for instance, or abstract thinking to ordinary matter-of-fact thinking.

So a higher consciousness is a more abstract and impersonal consciousness.

And our patient’s vision of the city beyond the giant is an intuition of that conscious-

ness which is beyond the actual ego consciousness, a more complete, a more perfect, a more detached consciousness.

For in the white city, one is surely in a state which is fortified against the surrounding destruction.

The city has always conveyed the idea of a fortified place, surrounded by walls and towers and moats, where inside one is protected.

But I don't want to say any more at this point about the Self as a collective symbol; our text here does not justify us in going so far.

The vision continues: "I said to the giant again: 'I must pass you,' but he only laughed."

Evidently this vision of the white city is not enough to help her.

"While he laughed many dwarfs sprang up from the earth and tore my clothes from me and I was

left naked."

Where do the dwarfs suddenly come from?-what do they mean?

Mrs. Crowley: From the earth. They are instinctive factors.

Dr: Jung: Well, dwarfs are peculiar, they are more than just instincts.

Mr: Allemann: Chthonic forces?

Dr: Jung: Yes, but also the dwarf is mythological.

Against the giant, the dwarf. Do you remember an example?

Answer: Goliath and David.

Dr: Jung: Yes, there is the motif, the thumbling against the great man.

The dwarfs were thumblings in antiquity, and they were also called dactyli, which means fingers.

You see, they are more than just instincts; animals of all descriptions would symbolize instincts, dwarfs are mythological, which is something else.

The instincts come up from the earth, very often in the form of snakes or other animals, but mythological beings

also come up from the earth, and this time they are dwarfs.

And they tear her clothes off until she stands naked.

To really elucidate such a thing one needs knowledge, one must study the literature about dwarfs.

For instance, what do they do?

Mrs. Fierz: They are creative.

Mrs. Schlegel: They bring gold from the depths of the earth.

Dr. Jung: And what else? What do the brownies do?

Miss Pickering: They do your housework when you are asleep.

Dr. Jung: Yes, but you may not see them, particularly not their feet.

Dr. Barker: By knowing the weakness of giants, they rescue people from them.

Dr. Jung: But that is not their particular job.

They were teachers originally, they taught all sorts of arts and crafts.

They were supposed to have a particular wisdom, and therefore they often have an educational significance.

The youth Horus was educated by the dwarf Bes, for instance; and Siegfried was brought up by Mimir.

They really represent the wisdom that is buried in the earth, the extraordinary cunning and craft of nature.

They are always the keepers of the secret treasures in the earth, they know where the precious stones are.

There we get the connection with the Self. Now why do they tear off the clothes of this woman?

Mrs. Baynes: Because she has hesitated to be true to herself against public opinion.

Dr. Jung: Yes, she has kept up appearances-wearing certain clothes, adopting a certain external attitude-in order to ingratiate public opinion.

Naked, she is nature; then things will change, public opinion will collapse when she has all the forces of nature on her side.

Now, psychologically dwarfs mean the innate spirit in things. Think of this for next time. Carl Jung, Visions Seminar, Page 431-446

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=HT2PCTMFQ5SAT3TFDHGJ&pf_rd_p=8fe9b1d0-f378-4356-8bb

8-cada7525eadd&pd_rd_r=e8a55104-135a-4633-b01f-4442dac

This reminds me of what you have said about man overcoming by killing the dragon, and woman by accepting her suffering. **(2021-09-25 03:28)**

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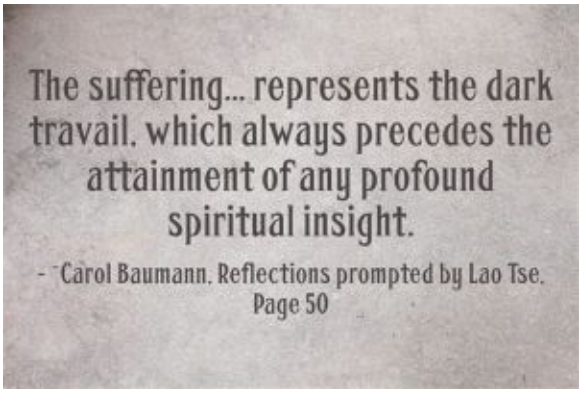
The suffering... represents the dark travail. which always precedes the attainment of any profound spiritual insight.
- Carol Baumann. Reflections prompted by Lao Tse. Page 50

[1]Visions Seminars

Then here is a question by Miss Hannah:

"You said in the last seminar, if the patient forgot the pain she would lose the symbol.

This reminds me of what you have said about man overcoming by killing the dragon, and woman by accepting her suffering.

Is she therefore now taking the specifically feminine way, after pulling down the animus?

It is also not clear to me why the wound is on the man and not on herself, or perhaps I should say, why is it just her mind that receives the wound and carries the symbol?"

This question will be largely settled by the next development in the vision.

But it might have been expected that the animus would receive the wound because we have had ample experience of the fact that whenever our patient omits something, the animus does it for her.

If she avoids suffering, the animus suffers; if she avoids action, the animus performs

that action.

The animus by definition is the psychopompos, the leader of the soul, so he will submit to all those experiences which she avoids or of which she is unconscious.

So in this case, when the animus receives the wound, it is the wound which she is avoiding.

Miss Hannah: You specifically said there that it was not the animus but her mind.

Dr. Jung: Oh well, the mind is the animus under a certain condition, only a slight change and it is her mind. As soon as she applies it, it is her mind, but if it applies itself, it is the animus.

As the function of relatedness in a man is partially himself, it is the way he feels inasmuch as he controls it; inasmuch as he does not control it, it is the anima, and it is then autonomous.

As soon as any part of ourselves, any complex or function, becomes autonomous, it is personified; each part of our psyche is personified the moment it is dissociated.

This statement is not made by me alone, the fact was known rather early by the French psychological school.

The mind or the human psyche has the peculiarity that every part of it is personal, not in the sense of being like the person who has the complex, but a personality in itself.

It is as if you cut off a little finger and it continued to live quite independently; it would then be a little finger personality, it would be a he or a she, it would give itself a name and talk out of its own mind.

As when one asks children how they know something, they might say their little finger told them, as if that were a living thing in itself.

So certain thoughts that escape from control, that dissociate themselves, instantly assume an ego form.

For instance, if somebody with an erotic complex has a somnambulic fit or a schizophrenic attack, then that split, the erotic complex, suddenly escapes from control and speaks its own mind; it says "I," and has an entirely different personality, perhaps it calls itself a different name.

One sees that particularly in mental diseases; the voices that the patients hear always say "I," so they are convinced that there must be people talking in the next room, or they believe that strangers are shouting at them in the street.

They feel them to be absolutely different, yet it is obvious beyond any doubt that the hallucinations or voices are simply thoughts which other people think quite consciously.

Thus I am able to say, "I thought," but if that thought should perchance be dissociated from my consciousness, it would be like a stranger, a strange ego that would say, "I want," or "I am convinced."

So we always have to deal with this great difficulty, that in fairly normal women the mind is at times her own property, she really can form a judgment, but if there is the slightest trouble, if she has forgotten or omitted something which she should have done, for instance, instantly there is a split and then the animus appears, something quite strange speaking in another voice.

It develops in this way.

For example, let us assume a quite impersonal case where we have all the elements: a happy couple make up their minds to go to the theater the next day to see an interesting play.

It is Monday when they discuss the plan and they are looking forward to it with great pleasure.

Then Tuesday the wife has forgotten to tell the girl to clean a certain pair of boots for her husband; and that pair of boots is important, because he has a sort of vanity and thinks he looks particularly smart in them; so they are a bit taboo, and only on certain days ought he to wear them.

The theater in the evening is such an occasion, therefore those boots should be cleaned, the wife promised to have them done and it should not be forgotten.

The girl always forgets them, because she dimly feels they are taboo.

If she is so immoral as to allow herself to be consciously in love with her master, she will clean those boots every day and put them before his door; but if she is a bit moral, she always forgets them, and then it is the duty of his wife to remind her of them.

But on account of that very secret complication, the wife is also inclined to forget them, and through that systematic forgetting she arouses the wrath of the husband.

He comes out of his room and looks for his shoes and there are the wrong pair.

Then he says: "But didn’t I tell you?"

And she says: "I thought you wanted these boots, you always prefer them when you go to the theater."

Now that is not true at all and she never thought it, but in that moment the devil catches hold of her because she has forgotten something, and then it thinks.

And she says it with a tone of absolute conviction; perhaps she is even offended by her husband’s foolish idea that on such days he should wear his taboo shoes, that he suddenly declares now that he wants them.

So with aplomb she assures him that he has often told her that he wanted to wear the other boots on the day when he is proceeding to any important action.

Then there is trouble, she has forgotten, she has omitted something, and that omission

is sufficient to turn her mind into an autonomous function, so instantly the animus comes up saying, "I thought."

Whenever a woman begins like that you know she has not thought, just not, and that is most irritating to a man’s mind because he feels that she was thoughtless about a most important matter.

Unfortunately it hits him on a sore spot, the fatal spot being in this case that the shoes are taboo.

He has a sort of complex about looking smart on such a day, he knows it is ridiculous but his anima persuades him that he looks so smart in those shoes, she says:

"Don’t you remember when you saw them in the window of the shop, you said, ’If I were standing in those shoes I would look marvellous!’" and so he bought them.

That is the kind of thing the anima does.

So the anima character of that particular object upsets his wife and calls forth the animus in her, and she is quite likely to become dissociated whenever the shoes turn up.

You see, things are as secret as that, there is a secret game going on all the time.

Apparently it is all nonsense and when patients tell such stories you think they are fools to worry about such small things.

But the objects are really performing the psychological mystery.

It might be a certain chair, a table, a bottle of wine, a picture, and it sounds perfectly absurd, but if you go carefully into the story, you find that those are all symbolic objects, objects of secret animus or anima cults; and since animus and anima were originally deities, everything belonging to them is exceedingly important.

One should always go into the secret history of such cases in order to find out the value of apparently quite unimportant little things, for they have some secret value and powerful magic effects.

You see it needs very little to change a mind into an animus; then after a while it is as if the animus were snapping back into place and it becomes controllable again; it is then as if the woman were picking up the thread, she sees what the thing is in reality.

It was like a mist before, she couldn’t quite understand; therefore women often deny afterwards having said or meant an animus opinion.

"But why did you say so?" "Oh, I thought it was so."

When it thinks, the case is hopeless for the time being, there is no correction in the moment, one always has to wait until the mind is reestablished, and the animus has gone back into his own place.

It is the same with the anima of course; when a man has inadequate foolish feelings, the woman just has to wait until they have snapped back into the right place. Carl Jung, Visions Seminar, Page 1216-1218

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=visions+seminar+carl+jung&qid=1609417792&sr=8-1

Dr. Esther Harding, A Psychiatrist, 82 - New York Times Obituary (2021-09-25 04:02)

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[1]DR. ESTHER HARDING, A PSYCHIATRIST, 82

1. https://www.nytimes.com/1971/05/05/archives/idr-ether-harding-a-pychiatrist-82.html

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As a doctor it is my task to help the patient to cope with life. **(2021-09-26 03:01)**

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The highest and most decisive experience of all is to be alone with one's own self...

Carl Jung;
Psychology and Alchemy; CW 12

[1]Psychology and Alchemy

I began my introduction with human wholeness as the goal to which the psychotherapeutic process ultimately leads.

This question is inextricably bound up with one's philosophical or religious assumptions.

Even when, as frequently happens, the patient believes himself to be quite unprejudiced in this respect, the assumptions underlying his thought, mode of life, morale, and language are historically conditioned down to the last detail, a fact of which he is often kept unconscious by lack of education combined with lack of self-criticism.

The analysis of his situation will therefore lead sooner or later to a clarification of his general spiritual background going far beyond his personal determinants, and this brings up the problems I have attempted to sketch in the preceding pages.

This phase of the process is marked by the production of symbols of unity, the so-called mandalas, which occur either in dreams or in the form of concrete visual impressions, often as the most obvious compensation of the contradictions and conflicts of the conscious situation.

It would hardly be correct to say that the gaping in the Christian order of things is responsible for this, since it is easy to show that Christian symbolism is particularly concerned with healing, or attempting to heal, this very wound.

It would be more correct to take the open conflict as a symptom of the psychic situation of Western man, and to deplore his inability
to assimilate the whole range of the Christian symbol.

As a doctor I cannot demand anything of my patients in this respect, also I lack the Church's means of grace.

Consequently I am faced with the task of taking the only path open to me: the archetypal images—which in a certain sense correspond to
the dogmatic images—must be brought into consciousness.

At the same time I must leave my patient to decide in accordance with his assumptions, his spiritual maturity, his education, origins,
and temperament, so far as this is possible without serious conflicts.

As a doctor it is my task to help the patient to cope with life.

I cannot presume to pass judgment on his final decisions, because I know from experience that all coercion—be it suggestion,
insinuation, or any other method of persuasion—ultimately

proves to be nothing but an obstacle to the highest and most decisive experience of all, which is to be alone with his own self, or
whatever else one chooses to call the objectivity of the psyche.

The patient must be alone if he is to find out what it is that supports him when he can no longer support himself.

Only this experience can give him an indestructible foundation. Carl Jung, CW 12, Para 32

1. https://smile.amazon.com/Psychology-Alchemy-Collected-Works-Vol-12/dp/0691018316/ref=sr_1_1?dchild=1&keywords=jung+vol+12&qid=1609934895&sr=8-1

People nowadays go to the woods and the mountains just in order to become unconscious; (2021-09-26 06:59)

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[1]Visions Seminar

17 February 1932 Visions Seminar Lecture V

Today we start a new series of visions.

In the beginning our patient finds herself again in a cathedral.

That was prepared for in the end of the last vision by the aurora borealis, which was a light from above when she came up from below; so the movement now begins above, in a spiritual setting.

But what kind of spirit would you expect in a cathedral?

Mr. Allemann: A Christian spirit.

Dr. Jung: Obviously, and that does not fit in with the aurora borealis, which is the natural spirit, a cosmic sort of spirit.

We have already encountered that conflict between the cosmic spirit of nature and the Christian spirit. What example do you remember?

Mrs. Baynes: Pan.

Dr. Jung: Yes, the god Pan is obviously a nature spirit, a sort of philosophical nature god.

The original form of Pan was a petty, local field deity, like Priapus or Saturnus.

Priapus was a god of the fields, particularly of the boundary lines; instead of having stones to mark the beginning of a neighbor's estate, they had phallic figures of Priapus, always made of the wood of the fig tree.

They still have such figures in Egypt, but there they have more to do with fertilization, and they look more like scarecrows.

Saturnus was also such a deity, a rather unimportant field demon for fertilizing and protecting the seeds, the growth of the wheat, etc., an agricultural god.

Later on he [Saturnus] became identified with the Greek god Chronos, who was the god of creation, having exactly the meaning of what Bergson calls la duree creatrice.

So one could say that Bergson's intuitive idea was only a recrudescence of that archetypal idea of creative time.

Then in Mithraism, there was the Aion, the god with the lion's head encoiled by the snake, the snake's head resting upon the head of the god; that figure was always standing in Mithraic temples somewhere near the altar, and it is identical with the Persian deity Zervan Akarana, which means infinitely long duration, and this is also la duree creatrice.

Proclus, the Neoplatonist, called Chronos the god of creation and said that wherever there was creation there was time; the creative god was always associated with light, fire, warmth, and time.

Perhaps the most ancient form of the idea is found in Heraclitus, the old Greek philosopher, a contemporary of Lao-tze; he called it pur aeizoon, meaning fire always living, which is exactly what Proclus called Chronos about nine hundred years later.

But Saturnus was originally something like Pan, who was a god of the meadows and the woods.

Pan's flute created the panic fear of the shepherds.

The word panic comes from Pan. He went about whistling or playing his pipe and frightening the shepherds.

The shepherd's fear is like the stampede of the herds.

Occasionally a herd begins to stampede for no obvious reason, it is as if they were suddenly frightened by something.

That happens to us also; at certain moments in the midst of real nature one is suddenly seized with terror without knowing why.

Sometimes it is a particularly lonely and uncanny spot, but at other times one cannot say what it is, a kind of animal fear seizes one.

It is the great god Pan that causes the panic terror.

Then that nature demon became a great philosophical god on account of the transformation in the meaning

of the name.

The Greek word pas means all, the whole, and pan, the neuter, means the universe; and that meaning became attached to the god as the universal nature spirit.

That nature spirit was opposed by the Christian spirit in the first centuries.

The early Christians repudiated nature worship of every description-nature was not to be looked at nor admired-while the antique religions consisted of an intense nature worship, particularly Mithraism.

Therefore the Mithraism are always found in lovely places, near a spring in the woods perhaps, or in natural grottoes and caves.

There is such a place in Provence-I have forgotten the name-where a beautiful clear spring comes out of the green under a wall of rock, on the surface of which the Romans carved a huge altar picture of Mithra slaying the bull.

Then they made holes in the rock into which they inserted beams, and so erected the temple right beside the spring.

The spring was always outside for the sacred ablutions, and there the mystery of rebirth was performed.

There is the same arrangement at Saalburg near Frankfurt; the Mithraism has been reconstructed, and the mystical spring is just as it was in those early days for the rebirth ritual.

So the spirit of late antiquity was expressed in the worship of the deity inter nemora et-fontes.

It was a beautiful form of worship, and there Christianity met its most formidable enemy; the natural joy one feels in nature had to be combatted by the Christian spirit.

They said the devil was tempting them, luring them away to natural beauty, to the beauties of the flesh,

and making them dull in spirit.

It is quite true that contact with nature makes one more or less unconscious; in that respect the influence of nature is hostile.

When fairly primitive people are exposed to the intense influence of nature they simply become unconscious.

One sees that happening still.

People nowadays go to the woods and the mountains just in order to become unconscious; to identify with nature is a great relief from the strain of consciousness in the life of the city.

But it may be overdone, it may have a bad influence, people may become too primitive.

I have seen several cases where the influence of nature had to be com batted, for they were always avoiding issues by going off into nature and forgetting themselves completely; they used it as a sort of drug.

And so it was in the beginning of Christianity, and still in the Middle Ages, and even very much later; in order to make people aware of the power and importance of the spirit, it was necessary to curse nature as being most unholy.

That was on account of the fact that the great god Pan was not really dead, the spell was still there.

Of course, the Christian spirit is not to be entirely rejected, too much belief in nature may overwhelm people, as I said, and then they lose what the Christian gained through its repudiation.

The Christian spirit is the Western attempt-still very modest-to deny the flesh; it is one stage on the road which the East has already accomplished, the denial of reality.

The early Christian argument was that the flesh is transitory, while the spirit is eternal; the flesh vanishes like the grass, while the spirit lives on in eternity.

It is the beginning of the idea that reality is not what it seems to be, that it is an illusion.

We find a like spiritual attitude in Islam, despite the fact that they have not the same moral attitude as Christianity.

Our patient suffers from the same conflict between nature and the Christian spirit.

When she is confronted with a natural manifestation of the spirit, there is always the danger that she will be influenced as if by Pan, that she will fall into an unconscious condition.

You see that terror of nature comes, not from nature herself, but from the nature of man.

The panic terror is due to the fear of being overcome by the unconscious; it is the terror of solitude where one might really go crazy.

The vision of the aurora borealis was a manifestation of the spirit of nature, and if she can avoid the aesthetic aspect of the phenomenon, if she is not too inclined to lose herself in it, if she can look at it and understand it, she will then be maintaining a spiritual attitude to the thing.

But if she should be overcome by the aesthetic quality of the vision, it would mean that she was unconscious and deserved to be in a panic over it; then she should be a Christian.

That explains why the aurora borealis immediately constellates the Christian spirit; a cathedral means a refuge, she is sheltered there against the demons of nature.

For nothing natural is allowed to enter: animals are never allowed in the church, everything that is used in the ritual has to be denaturalized.

As I have often told you, the water used in the baptismal font, and the wax of the candles, and even the incense, must be purified, denaturalized, before they are used.

This denaturalization is an extraordinary twist in human nature, yet it is necessary in order to come to a spiritual point of view.

But if one is already in that condition, there is no use going further along that road, for it is then a question of the horse and the oats-the day when one succeeds in bringing up that horse to live without oats, it is dead.

So if one goes on denaturalizing long enough, one is finally dead, and it is no use going further because there is nobody to go with.

Then the return to nature becomes a problem.

But the return should not be a regression; one should not go below the Christian accomplishment of seeing the flesh as illusory.

One should, rather, keep the Christian point of view and return to nature with that as a safeguard.

Otherwise one lands in the old demonism of primitive times and the whole intervening development has been for nothing.

That is this woman’s danger, so she always returns to the problem of Christian spirituality when she touches upon the natural spirit.

But there is the difference that now when she comes to a manifestation of the nature spirit, it is because it is beyond the Christian denaturalization; and when she returns to Christianity, it is a regression.

And then you may be sure that the regression has to be worked out again; it has to be transformed to a new

attempt to approach the spirit of nature in a conscious way.

Now here is the next vision:

I was in a cathedral. I saw a dark Christ on the crucifix and beneath the crucifix knelt the mother of Christ weeping. I said to her: "Why do you weep, oh mater dolorosa?" She answered: "Before this he was with me. Now he is up there upon the cross. Something has

broken between us." Then I took her by the hand and led her away saying: "Woman, are you afraid to stand alone?" We stood together facing the dying Christ who turned his face towards us and gazed upon us. Then he spoke saying: "Oh you two women who have created me, behold me now. Did you create me only to be crucified?" I answered Christ: "Yes, from my womb I bring forth suffering. I will create you again with my body and again you will be crucified." When he had heard these words the eyes of Christ closed. He turned his head away. Then the mother of Christ wailed in a loud voice: "You shall not speak such words." She called in a great crowd who stood about menacing me. I drew a veil over my face and went forth from the church. The angry crowd called: "You have spoken words no one shall speak." I made my way through the winding streets of the town and came at last to the banks of a stream. Here I knelt down and, lifting my veil from my face, I bathed my face in the water. A swan came toward me and in a basket I saw a newborn babe.

This is a very coherent story, as you see, therefore I have given you the series all together in one picture.

The vision contains the reconstruction of her rapport with the nature spirit, it is the transformation of the regression into progress.

She is obviously identified, or parallel with, the mother of Christ, as one sees from her words: "We stood together facing the dying Christ."

Then she talks with the dying Christ as if she were the mother, and he says, "You two women who have created me."

Only Mary created him, but the patient is as if she were a second Mary.

She is assimilated into the story, and she answers him: "Yes, from my womb I bring forth suffering, I will create you again."

Do you understand this?

Dr. Reichstein: Her conflict is constellated between the spirit and nature, for Mary is nature and she complains in the beginning that something has come between herself and Christ. And is the Christ not black here?

Dr. Jung: She does not say black, the dark Christ means obscure, dim, referring perhaps to the antiquity of the wood.

I think it is better to take Mary, and Christ also, as specifically Christian symbolism, and according to the Christian idea Mary is entirely spiritual, there is nothing chthonic about her.

Moreover, the patient herself is not aware of the chthonic connotation of Mary in the early church, of the fact that St. Augustine called Mary the earth, for instance, and said that Christ was born from that earth.

Dr. Reichstein: It seems very analogous to a Gnostic fragment where the earth complains that the spirit has left her. The words are similar here.

Dr. Jung: That is perfectly true, but that belongs to the earlier times, those are sub-

tleties of which the patient is not aware.

Mary should be taken here in her medieval significance rather than as still identical with the earth. You see Mary does not agree with our patient; she says, "You shall not speak such words," and calls in the menacing crowd.

She is quite against her strange behavior in the church, she disavows her, she doesn't want to be identified with her.

She does not want to know that she has brought Christ into the world only to be crucified; she brought

him forth assuming that it was for a happy and successful life, and not for such a cruel death.

And in contradistinction to Mary, the patient says hat she brought him forth for suffering, and if she should do it a second time, it would again be for crucifixion.

She is apparently perfectly conscious and almost ruthless, very unsentimental. Now how would you interpret this? It demands some imagination. What about this fact that she takes the place of Mary, as if she were going to create a Christ, as if she were Mary herself?

Dr. Curtius: It is ambivalence. Mary is more the natural mother, and she is in the position of the spiritual mother.

Dr. Jung: She could not mix herself up with Mary without a certain amount of ambivalence, but that does not explain the meaning.

There is something very significant in it and very modern.

Mrs. Crowley: It might be a new attitude towards herself, where she recognizes this rebirth within herself. She is the mother of it; she is no longer the child, but takes the attitude of furthering it.

Dr. Jung: It is true that such an attitude means great maturity, extraordinary consciousness; she is far more conscious than Mary, who appears here as if she did not agree at all with the fate of her son, whereas the patient says that she even meant to bring forth all that suffering.

But what is the main parallel with Mary?

In the Catholic church it would be exceedingly blasphemous for anyone to identify with Mary.

Mrs. Fierz: Is it not the collective idea about mothers that they should suffer?

Dr. Jung: That children are always children of sorrow is certainly true, it is the eternal fate.

The suffering of the world is continued through the fact that mothers have children; ev-

ery woman who has a child is continuing the suffering of the world.

It is an extremely conscious point of view, very mature, to say: "I am bringing forth this child for the suffering of the world."

No, she brings them forth, as she positively thinks, to be healthy, successful, and happy; each mother hopes that the life of her daughter or her son will be happier than her own.

So Mary is very much in the condition of the unconscious primitive woman-well, any mother-who assumes that it is particularly sad if her children meet with an unhappy fate, as if it should not be.

Mrs. Crowley: It seems as if she had assimilated the Christian or medieval point of view about Mary, as if she had Mary within herself.

Dr. Jung: Yes, we see progress here, it becomes obvious that she has attained to a certain consciousness in that she is able to say there is nothing particularly divine in Mary; we are all like Mary in bringing forth children who will suffer, it is even our purpose to do so.

It is better to assume that one is procreating suffering than that eternal lie that everybody is going to be happy; a mature consciousness cannot assume such nonsense.

So here she takes the initiative.

She talks to Christ as if he were her son, and in putting herself into the place of Mary, she is practically putting herself in the place of Christ.

Christ is the symbol of the man who shoulders the cross, who goes to his death with a deliberate consciousness, a clear conscious vision that things must be as they are and that one must accept one’s individual suffering.

And when she says she is bringing him forth a second time, it means that she is bringing him forth for the same end; she is then doing what Christ did when he deliberately went to his cruel death.

What is described here is really the assimilation of medieval Christian psychology.

That is, the medieval man, who is still living in great numbers in our days, considered Christ as the redeemer, and the life of Christ as absolutely unique, a divine mystery.

But modern man sees that it is by no means unique, it is the ordinary human life; it is the life of someone who accepts his own fate deliberately and consciously, accepts what he is.

If anyone else would accept his individual pattern and his individual condition in the same way, he would be the brother of Christ, he would be a Christ himself.

He would probably not be crucified, he would perhaps be hanged, or shot, or die from an ordinary disease, or any other kind of suffering.

He would perhaps declare himself to be insane.

But he would come to his end declaring that such a life had to be, and as soon as he accepts himself in that way, as Christ accepted his own life, he has fulfilled the condition of human life.

Then Christ is no longer necessary to him.

Christ came into the world to fulfill the will of the Father, and inasmuch as he did so, he is the Son of the Father, he is the visible manifestation of God, and as such he dies.

Therefore that allusion in the New Testament, "Ye are Gods."

You see, Christ made desperate attempts to teach his disciples that they should not imitate him; they should live their own lives, only then would they be like him.

But they did not understand it, they took him to be the God, and his life to be a divine mystery which they were very glad to leave to him; they preferred to hide behind him, and to organize a church where such

events as Christ never happened.

So nobody has ever tried to live his own life as Christ lived his.

It might be quite disreputable, one would be in bad company.

Think of a decent man of thirty who prefers the company of disreputable people, prostitutes and similar low characters!

We would not think that he was a redeemer or particularly divine, we would call him immoral or degenerate, and socially he would be completely lost.

Now in this passage it becomes obvious that our patient has intuitively attained to such maturity of character that she can place herself beside the mother of God and take the situation into her own hands.

She is willing and conscious enough to accept the facts of life, namely, that the woman who has children has made up her mind to continue the illusion and the suffering of the world.

And with that understanding, she can go out of the church. For what would be the use of the church?

The church is an institution of make-believe, the delusion that somebody has redeemed us from sin; Christ has been a substitute for living our own lives.

One could say: He has lived it, so I don’t need to, I can sit back and wait.

Christ pushes me into the dirt, or pulls me out of it, and I absolutely refuse to have anything to do with my own life; that is Christ’s affair.

Of course people who think like that are spiritual sucklings, they are still sucking the breasts of the church and relying on redeemers.

But the moment they make up their mind to risk the hypothesis, to live their own lives as Christ lived his life, or as Mary lived her life-which was by no means a particularly nice life, I assume she had a pretty bad reputation if reports are true-inasmuch as they can accept such a life, they no longer need a church of make-believe or substitution.

This woman has her own life, she is conscious enough, therefore she can leave the church.

Now we have the symbol of the veil again. You remember that appeared in one of the early visions.

Mrs. Sawyer: Before, it was over the back of her head.

Dr. Jung: Yes, and it is now over her face. She is hidden from other people, she cannot be recognized.

The veil to cover the back of her head meant to cover her unconscious.

Here she is hiding her face so that she cannot be seen, meaning that it is necessary to hide herself.

As a conspicuous social individual, she is taking the veil; she is renouncing the respectable role; in that sense she is taking the veil.

So she went out of the church and found herself confronted by the hostile crowd.

Naturally anyone who is courageous enough to live his own life in his individual fashion is in the same awkward situation as any Christ-like man, or the martyrs, or the saints, who were in a sort of quandary in their collective surroundings and were therefore tortured and killed.

Now she comes to the stream, which is nature, and she kneels down beside it because the stream is now to her an object of worship; she is conscious enough, has suffered enough, to stand the influence of nature.

She is able now to worship nature consciously.

I don’t want to convey the impression, however, that the patient herself had attained all that maturity in reality, I must make it clear that this is a merely intuitive anticipation.

Then the swan appears. What is the swan?

Dr. Reichstein: It is again a kind of natural spirit.

Dr. Jung: Yes, being a bird it is a spirit, and white always denotes purity, innocence, so it might almost be a sort of dove, a Holy Ghost.

Mrs. Crowley: Was it not a symbol of Aphrodite?

Dr. Jung: That was the dove, but we have the scandalous story of Leda, and it is quite possible that this swan is connected with that because it is a bird that lives either in the water or on the firm ground.

It seldom flies, it prefers swimming on the surface of the water; therefore it is a different kind of spirit.

It does not belong to the air and to land only, which is consciousness; it lives between the water and the air, pushing a long neck up above the water into the air.

So it is the symbol of the two elements, something between the water, the unconscious, and the air or the light, the conscious, and therefore it is more chthonic than the dove.

Then in a basket she saw a newborn babe which the swan evidently brought. What is that?

Mrs. Crowley: A new birth.

Dr. Jung: Yes, a new attempt, it is as if she were a newborn babe.

It is like Christ, who was raised up again, born anew, when the Voice said: "Thou art my Son; this day have I begotten thee."

Miss Wolff: Is not the swan bringing the child, a parallel to the Holy Ghost as a dove?

Dr. Jung: Yes, in medieval art the Holy Ghost is often represented as a dove bringing the infant Christ.

There are a number of early paintings of a thing like a fire-escape tube by which people slide down from upper story windows, and the baby is depicted gliding down that tube and so under the skirts of Mary; or sometimes the dove flies down from heaven in the tube.

Now I hope the main idea of this vision is clear because it is of principle importance. It is really the logical continuation of the idea of Protestantism.

As you know, the Protestant church, as an institution of intercession between man and God, is disintegrating slowly but most decidedly.

It is already split up into more than four hundred denominations, and finally each person will be his own church.

So that leaves only a religion in which man is alone with God. Christ was alone with God, and anybody who lives his life like Christ is with his own God, he is his own church.

Mr.: Baumann: What does the stream in the vision mean?

Dr: Jung: A stream always means natural life, the waters of life, and crossing the stream of life is a very important motif.

In dreams of modern people one often finds that motif expressed by other symbols; instead of the stream of life it might be a high-tension electric wire, for instance.

I saw a dream recently where the great enterprise, the crossing to the other side, was symbolized by a street in a town, which was dug up and a high-tension cable laid across the ditch they made.

The dreamer had to stop his car, he could not get across.

That is the stream of life, the place of the ford, fording the great river in modern form.

There is a legend in the Koran that Moses came to the stream of life in the desert but did not recognize it, so he had to return to it because something important happened there: a fish he was carrying in his basket was

touched by a drop of the water of life and thus came to life, and then it slipped into the river and on down into the sea.

When Moses wanted to eat the fish there was no fish-so Moses understood that there was the water of life.

Mrs. Crowley: I would like to ask whether, if one has assimilated that natural power-or the unconscious-to a certain point, and gets to the state of consciousness, which is a stage or another point of development, you would say that one was then one with the god?

Dr: Jung: No, alone with the god.

Mrs. Crowley: But does that not really mean that one has only reached another stage of consciousness, at which there will be exactly the same amount of unconsciousness beyond so that one really cannot assimilate it? I mean, one cannot be fully conscious?

Dr: Jung: To be fully conscious is quite possible.

Mrs. Crowley: But then is one still attached to the unconscious natural power?

Dr: Jung: The mistake is to project that consciousness into human institutions, human relations, into all sorts of substitutes.

You are attached through the projection.

Mrs. Crowley: But what I do not understand is the idea of that complete self-identity, identity just with yourself, because it seems to me that you are simply in another layer where you are completely surrounded by another stream-only on another level-so that you cannot but disidentify. You are still an instrument or part of the stream, you are still part of a vast layer of nonunderstanding.

Dr: Jung: Naturally. You must always be, otherwise you would be God himself.

The point is that you should assimilate yourself and not project half of yourself into other people or institutions.

Of course you are far from being perfect, or perfectly conscious.

When you are integrated you are perhaps as unconscious as you ever were, only you no longer project

yourself; that is the difference.

One should never think that man can reach perfection, he can only aim at completion- not to be perfect but to be complete.

That would be the necessity and the indispensable condition if there were any question of perfection at all.

For how can you perfect a thing if it is not complete? Make it complete first and see what it is then.

But to make it complete is already a mountain of a task, and by the time you arrive at absolute completion, you find that you are already dead, so you never even reach that preliminary condition for perfecting yourself.

Completion is not perfection; to make a building perfect one must first construct it, and a thing which is not even half finished cannot be perfected.

First make it complete; then polish it up if you have time and breath left.

But usually one's whole life is eaten up in the effort at completion. Now we will go on to the next series of visions.

She says: I stood on the edge of a volcano. I looked into the crater and saw a sea of boiling fire. Dead bodies were cast up and fell back again. A great cross of smoke with the Egyptian symbol of life above it arose, hovered in the air, and vanished.

She had been near the stream of life, where the babe was brought by the swan, the Holy Ghost in a natural form, but suddenly she is on the edge of a volcano.

Now that the babe is born, now that she is entering upon a new life, one would expect a sort of redeemed condition.

But instead of that she is on the edge of a volcano just about to erupt; it is obviously a very dangerous place, and this is a most critical moment.

But this rapid enantiodromia takes place according to a profound truth, which one finds indicated in many places in many different forms.

In the Hindu cosmogonic myth, for instance, part of the creation of the world consists of Indra pulling up the big serpent that is deep down in the sea, and with it he pulls up the seven great treasures, enumerated as seven gods, among whom is Mani, which means the jewel in

Sanskrit.

Mani is a title of Buddha in Mahayana Buddhism, and the famous Tibetan prayer formula: Om mani padme hum, means: Oh, the jewel in the Lotus.

But the jewel Mani of the cosmogonic legend is Vedic, it is of most venerable age.

Now when these treasures are brought to the surface, one would assume that things would be all right, but a most destructive poison wells up from the sea, which threatens to destroy the whole world.

That is an example of this rapid enantiodromia.

Then in the life of Christ, one would have assumed that his death would bring about immediate redemption.

But no, the contrary; Jerusalem was immediately destroyed, disaster followed disaster.

His disciples and his followers were persecuted and killed by hundreds and thousands for another two hundred years.

When the helpful thing is found, then follows immediately the impact of everything that is against it.

It is as if the main pillar under a huge building were suddenly removed and the whole building were tumbling down upon you.

So after this woman's rebirth, when things should be all right, they are apparently all wrong.

You see, she removed herself from her collective world and she left a vacuum there, and that empty space is sucking everything in. It is a catastrophe like an explosion.

Just where she should be in her former world there is a hole-as if she had evaporated to another world and left a hole-and then instantly it is as if a sort of compensatory process were taking place.

And when one has succeeded in extracting the jewel, even more has one created a tremendous vacuum;

therefore it means destruction, everything is sucked in again, or at least threatened by it.

So after the birth of Apollo the terrible dragon Python pursued him in order to swallow him.

And as soon as Christ was born, he narrowly escaped being killed by the Herodian mass murder of boys.

Then when the woman in Revelations brought forth a man child who was to rule all nations, a dragon was waiting to devour the child, and he cast a river of water out of his mouth so that she might be submerged and carried away.

As soon as the redeemer appears, all the devils crowd together to suppress him.

So our patient gets immediately into the most dangerous situation, a volcano, the danger from below, fire, and so on, and one might say that this crater was caused by the birth.

You see the earth has brought forth, the Son of God has come out of the earth, and now the earth is trying to suck the whole thing back again.

Dr. Reichstein: Is it not also that she has to give way to this power of the earth before she can be redeemed? She must always be destroyed before she can be redeemed.

Dr. Jung: You will see how she appeases the earth.

It is as if something had happened here which was very much against the law of the earth; that anyone should be reborn seems perfectly impossible.

That is the doubt of Nicodemus in the New Testament when he asked how a man could enter his mother's womb a second time.

It is impossible, so that rebirth must have been against nature, and therefore nature takes her revenge.

That is the danger, and the question is how to combat the evil result.

For the birth of the redeemer means an awful catastrophe to the world because it is against nature.

He has created a hole in the universe, and the whole thing crashes into it.

Dr. Curtius: Is it like the Yang and the Yin, when the Yang sign is coming into the Yin?

Dr. Jung: Yes, Chinese philosophy has expressed it; the order of the I Ching follows the same scheme.

The first sign consists of unbroken lines: =- It is called Khene, the Heaven, the Father.

The second sign has broken lines and is called Kun, the earth, receiving or conceiving: §

So far it is positive and strong, but it is just the opposite in the next move; then one sign or several change but always in enantiodromic order.

For instance, this sign: = = in the next move would be this: = = Thus the Yang always has a tendency to increase to such an extent that it suddenly bursts apart, and then it is Yin.

So the creation of the redeemer, or rebirth, is such an extraordinary accomplishment, such an unnatural or supernatural fact, that it really is as if something were bursting, and then the contrary fact occurs.

Instead of extreme synthesis and construction, destruction and dissociation take place.

After a great feat of physical force, there is extreme exhaustion; or when one has an outburst of joy, the next move is tears, as one sees with children so often.

So after the rebirth comes the void, the emptiness, the disappointment, destruction, and the question is how to deal with it.

That is the content of this next vision.

Dead bodies were cast up and fell back again; that is destruction, people have been killed already.

And then a cross appears.

The Christian cross has the meaning of sacrifice, but this is the crux ansata, the cross with the loop, the Egyptian symbol of life.

That symbol appearing in the smoke above the crater means that this is the crater of life; it does not mean destruction only, because the crux ansata always denotes life given by the gods, or life given by the pharoahs to the gods.

There are representations where the gods bestow life upon the pharoahs by offering them the crux ansata, or where life is offered thus by the pharoahs to the gods.

So here it also means the crater of life.

Now she says: The fire in the crater died down and instead of fire I beheld a beautiful green oasis.

A complete transformation suddenly, again an enantiodromia.

The most destructive thing is now a lovely fertile piece of land, the very symbol of life.

This was already indicated by the crux ansata.

Mrs. Crowley: It indicates that if she surmounts that danger, there is life for her just out of the eruption of the volcano.

Dr. Jung: Yes, but how does she reach that point?

Something must have happened in the meantime that the crater suddenly turns into an oasis.

The only thing we can see is that smoke cross, the crux ansata, but there must be some secret key which would unlock the mystery of the enantiodromia.

Miss Hannah: It is because she did not identify with it.

Dr. Jung: That is one point, for the crater was most likely to swallow her.

As a rule when someone has had a very positive experience, the next thing will be despondency, complete despair, a moral collapse, and if they identify with it they are swallowed up.

First jubilant joy at their accomplishment-they identified with what they brought about naturally-and then they are in the crater.

But this woman is detached, she can now look upon the whole process in a detached way, which is again a sign of maturity.

She can say: So that is the way in which things happen; there is the babe, which means rebirth; and there is the crater which means destruction; and they had to be, things are so.

But au fond it does not change, instantly destruction becomes life again, it is simply an enantiodromic process; that smoke, yes, it is smoke, yet it is also symbolic, it forms the symbol of life. She is standing outside looking at it.

If you can see a situation, not only as it seems to be, but also as a sort of symbol, you have won.

You may find yourself quite overcome by an awkward situation and unable to see that it is symbolic, but if you can get outside of it, a bit above it, you say: "Is it not funny that such a thing has to happen to me?

Now I am in a nice mess! Does that fit into my psychology? What does it mean to me? Why do I find myself in such a position?"

And then you are above it, you have won the battle; then the most disastrous situation can instantly change into a life-giving situation.

So it happens here.

What has been a scene of destruction is now a beautiful life-giving oasis, and the terrors of the crater have disappeared. Carl Jung, Visions Seminar, Page 580-593

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=visions+seminar&qid=1632135641&sr=8-1

The fire of passion belongs to the animal nature, it has a mutable quality.
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[1]Visions Seminar

16 March 1932 Visions Seminar Lecture IX

We are in the middle of the vision about the red jewel; you remember we stopped where the stars were melted by the fire into which they fell. Our patient then passed through the fire and emerged in a garden within.

This is like the ring of fire in the Eastern mandala, fire having always the quality of concupiscentia or passion.

But she must pass through the fire in order to become purified.

One has a great fear of passion because of its burning fiery quality, one is afraid of the possibility of destruction, and therefore one avoids such situations.

But when the ordeal by fire comes, she walks through it and enters the garden; inside the flaming circle is a beautiful and quiet place where plants grow.

The fire of passion belongs to the animal nature, it has a mutable quality.

Therefore one always uses fire as a metaphorical term to characterize something with spirit.

One speaks of a fiery horse for instance, or a fiery temperament which easily flares up like a flame; or we say that a thing quickly done is done like lightning, which is also a sort of fire; anything with the quality of animal intensity, or of quickness, impulsiveness, is expressed metaphorically by fire.

So this fire is the essence that animates animal nature, and passing through the fire is the symbol of overcoming it; one doesn't put the fire out because it cannot be put out, but one can stand the ordeal.

Therefore in certain Hindu secret societies it is a particular art to walk on glowing coals without getting

burned, a concrete application of this particular symbolism.

This woman does not suppress the fire, it still exists, but rather she forces her nature to adapt to the nature of fire so that she can endure it.

Then a different principle lives in the garden; instead of the mutable nature of the fire, there is the quiet growth of the plant, the spiritual principle in contrast to the fiery principle of animal nature.

The animal can leap as flames leap, it can change its position and move from one object to another, but a plant is rooted to the spot where it grows.

Our patient is now walking along a path in the garden, and she comes to a pool. In a mandala, there is always another circle inside the garden symbolizing the center.

This receives many different interpretations, varying according to the conditions.

Here it is the pool, which symbolizes the maternal side of the unconscious, it is the mother, a symbol of rebirth-like the baptismal font, or the washing-house in the center of the mosque, which is the place of rebirth.

Now up to this moment everything is according to the rules and one might expect a

very satisfactory

situation to ensue.

She has passed through the fire, she has entered the garden, and she is now coming to the central pool, which seems like a most ideal and law-abiding procedure.

What would you assume might happen there?

Dr. Reichstein: She might enter the water to be reborn.

Dr. Jung: That she might descend to the mother to be reborn is the most natural expectation.

Or it might be a variation of this particular symbolism.

Mr. Allemann: She might drink the water.

Dr. Jung: Yes, or there are often substitute rites; instead of bathing in the water, one can drink the water, or sprinkle it upon oneself.

Mr. Allemann: Or the animus may go into the water.

Dr. Jung: Yes, that sort of thing has already occurred, the animus once fell into the chasm and disappeared, you remember, and he plunged into the water several other times, showing what she had to do.

But the substitution may go further,she can substitute the pool by an essential part of herself. How could that be done?

Mrs. Schlegel: By putting the jewels into the water.

Dr. Jung: Yes, the jewel being the center of her individuality could be sacrificed to the pool; that would be a perfect substitution, a germ of herself given to the pool for the purpose of transformation.

This is all under the assumption that things take a regular course.

You will now hear what actually happens at the pool: Here I pulled a red jewel off the necklace hoping that the water in the pool would cool the jewel which still burned my hand. I threw the single stone into the pool.

Instantly hands reached up from the water and sought to pull me in.

Is that as it should be? What would you criticize?

Miss Taylor: She should not throw in one stone only.

Dr. Jung: That is the trouble, she does not sacrifice the whole necklace, which is expressive of her essence.

Mr. Allemann: She ought to stand the heat, but she tries to cool the jewel.

Dr. Jung: Yes, she tries to avoid the issue.

The jewel is filled with the same fiery essence inside as well as outside, she should be burned through and through, but she tries to cheat by cooling it, which is decidedly wrong.

Also, that she only sacrifices one stone and not the whole necklace shows a certain hesitation or doubt, a reservation; it is not a complete surrender, there are cautious restrictions.

Her relation to the pool is not an indubitable and complete self-sacrifice, she makes conditions.

Then instantly hands reach out from the water.

How does that impress you?

Mrs. Sigg: It is uncanny.

Dr. Jung: Suppose hands emerged from a pool and sought to pull you in.

It is more than uncanny, it is demoniacal; at all events it is something most unnatural.

But what is the meaning of that fact?

Dr. Reichstein: It is the unconscious that wants her. She had earlier the vision of a pool of gold which had a fire underneath, so perhaps she does not trust this pool.

Dr. Jung: This is in contrast to that golden disk.

Here it is just the opposite, water; but it is the equivalent.

The fact that hands reach out from the pool really means, as Dr. Reichstein points out, that the unconscious

wants her completely and unconditionally just because she prefers to make conditions.

That is, of course, due to her fear-she is afraid of the pool, and moreover, she cannot stand that fire burning her from within.

Her attitude to this mystery is very incomplete, so naturally the unconscious takes on a dangerous quality.

If one begins to make prescriptions as to how things ought to be, the unconscious becomes dangerous

if it is really constellated.

As long as it is only slightly aroused, one seems to have one's freedom, but when it is entirely constellated one is up against it.

If one decides that a thing is all right and goes to it, the danger is much less; it is still uncanny but not so bad.

But when one hesitates, it is very dangerous because the unconscious then possesses the activity which one ought to possess oneself.

So things are now going wrong.

She continues: In great fear I ran, my garments torn by their hands. I ran until I came to the ocean. Into the water of the ocean I threw my necklace.

Here comes an entirely new point of view. What is the ocean?

Mrs. Sigg: Unendlicleit.

Dr. Jung: Well yes, it is pretty big. And what is the difference between the pool and the ocean?

Mrs. Schlegel: The pool is the individual, and the ocean is the collective unconscious.

Dr. Jung: Exactly.

I have repeatedly seen dreams of the sea, where there was also a small inlet, a sort of lagoon or bay, the ocean outside stormy, and inside very quiet water, a sort of harbor.

I remember a dream where a high wall had been built between a bay and the open sea.

These are symbols for the beginning of individuation, when the individual begins to detach from the collective unconscious as a separate entity, assuming the quality of a safe place, a harbor, where ships are protected against the ocean storms.

So the pool is a part of the unconscious which is separated from the whole, one could say; it is essentially of the same nature but much smaller, only a particle in comparison-as an atom is a particle of space, for instance.

It would be like the relation between the atom and space.

Here, you see, she runs away from the individual atom to space, from the infinitely small to the infinitely great, from the individual to the collective.

And then she throws her necklace into the water of the ocean.

Mrs. Crowley: Would there not be an analogy between the single jewel which she threw into the pool and the whole necklace which she threw into the sea?

Dr. Jung: Yes, there is no restriction here; she is doing what she should have done at the pool, it seems to be possible now.

How is that?

This is again a very subtle psychological problem, but it is very frequent and very fundamental.

Dr. Curtius: It is the same situation as in the white city.

Dr. Jung: Yes, she could not stand that, and then she could not bear the pool-meaning the burning jewel.

The white city is the equivalent of the pool. It is also a mandala. She simply cannot stand the mandala.

I once showed you a picture in which there was a five-pointed star and something like an inflammation.

That was the same case, the idea of inflammation was associated with the center of the mandala.

But why does she sacrifice the necklace now to the ocean? What does that mean practically?

Mrs. Crowley: That she gives herself unreservedly to the collective unconscious.

Dr. Jung: But what does that mean practically?

Dr. Reichstein: It would be a kind of regression, for it would be lost in the ocean.

D1: Jung: One might assume that, but you must always remember the magic connection between the jewel and herself.

Like the ring of Polycrates, which was thrown into the sea and brought back by the fish.

Mr. Allemann: In the ocean she is like all the other people. She cannot stand individuation.

Dr. Jung: Exactly.

Mrs. Crowley: It would be dangerous for her to go into the ocean.

Dr. Jung: And the moment one is afraid there is danger.

Nietzsche says: "Verloren bist Du, glaubst Du an Gef ahr. "Thou art lost when thou believe st in peril.

So perhaps she had better not enter either the white city or the pool in the garden.

It is less dangerous to leave it.

But naturally if she leaves the mandala and gets into the collective unconscious, she sacrifices her central value, which would be a regression.

This regression is a particular problem; a regression may be "reculer pour mieux saute1; ’but it may also be a reculee forever, one might simply lose one’s way and suffer from a loss.

Now we shall see what happens.

You see, it is like the ring of Polycrates.

She says: The waves cast it up again upon the sand. I picked it up and found that it was cooler. I walked away and as I walked trees swayed down towards the necklace and animals followed me. I beheld a great

Chinese statue. Taking the necklace from my neck I placed it before the statue. Then I lay down to sleep for I was very weary.

How would you interpret this? What advantage has she gained?

Mrs. Fierz: She got assistance from those animals and the trees.

Dr. Jung: Well, things behave pretty nicely afterwards, I must say, but I don’t see exactly how it would assist her.

Would you feel it to be an assistance if Barnum and Bailey followed after you?

Dr. Reichstein: The jewels are cooler.

Dr. Jung: Yes, she can wear them now.

The fiery torment has subsided, which is a decided asset. And how has she reached that result?

Mr. Allemann: By throwing herself back into the collective, by not being alone any longer.

Dr. Jung: She is now somewhat dissolved in the collective, but do you think this is an enviable situation?

You see, she can now wear the jewels, and, as Mrs. Fierz says, things begin to behave very nicely; trees are swaying over the jewels, and a menagerie is walking along behind her, it is like a cortege royal.

Mrs. Fierz: There was a similar situation in the visions before, where she was completely in the collective unconscious, and the animals came and licked her face. It was an awfully nice scene, and I think this one is

rather analogous.

Dr. Jung: But what does it mean that the animals are following her and even the trees apparently?

She has a tremendous following.

Mr. Baumann: The jewels are a sign of her individuality; she threw it into the collective unconscious, and now the collective things try to pull it away from her.

Dr. Jung: Yes, but don't forget that the necklace comes from the primitiveteeth; the animus had it first, and then it was transformed into thejewel, and now she is wearing it.

But she has not yet earned it because she could not stand the heat.

It was cooled down by the collective unconscious, and if one goes into the collective unconscious one cannot help being dissolved.

Where have we the proof that she is dissolved?

Mrs. Sawyer: In the way the animals and trees behave.

Dr. Jung: Exactly, it is participation mystique again.

The trees want her jewels, they bow down before them in order to get them.

There is a participation mystique between the jewel and nature which she has not fully accepted; she has not fully accepted the torment of those jewels so nature tries to get them back.

Also the animals are with her as if she were an animal herself.

Perhaps the animals are seeking their own teeth; like the trees, they want the jewel.

So she is in a peculiar participation mystique as soon as she throws the jewels in the ocean.

Then what does it mean that she puts her jewels in front of the great Chinese statue?

Mrs. Sigg: She gives them back to a kind of animus.

Dr. Jung: A petrified animus. But why a Chinese statue?

Dr. Curtius: It is a psychopompos.

Dr. Jung: Well, it might be a sort of Hermes, a saint or a god that symbolized a petrified historical animus.

But a Chinese statue would stand for Chinese philosophy in her case.

You remember she has already made use of that to express herself.

She is now on the collective road where, when one doesn't know what to do, one studies yoga perhaps one

does breathing exercises, with particular ways of seating oneself, etc.-imitating it with a secret hope that it may be a trick which somehow works.

She probably shields herself behind the Tao-teh-king, taking the wisdom of the East to substitute for her own foolishness or incapability.

This is again a sort of mitigated concession to the medieval standpoint: don't carry your own burden, throw it on the church, they will take care of the whole business; confess and repent and let them bother with your sins.

Or: Christ has done something for me already and he will do more, so I can afford to commit more sins, it will be looked after in proper time.

You see, that is the medieval point of view, a declaration of utter moral impotence, and this is somewhat the same, only it is expressed in a rather mitigated and more modern form.

She could not use the Presbyterian form because that wouldn't work at all, but she falls back on Chinese philosophy as she has done more than once before-a Chinese sage turned up in a moment when she was missing the point.

Well, in the end she lies down to sleep, which means that after the whole development she is fading away, getting unconscious.

This is a pretty negative end to the vision which began in a more or less hopeful way.

So what would one expect next?

Mrs. Crowley: An enantiodromia.

Dr. Jung: Yes, or at least an attempt in that line, an attempt to build up again, or to try the same thing once more, under different conditions.

The next vision begins:

I stood before a white temple. Through the door I could see into the temple which was lit up by the red light of the sacrificial fire.

Do you see a connection here already?

Miss Taylor: The red fire.

Dr. Jung: And mark the fact that it is a sacrificial fire.

She did not speak of sacrifice because that term was to be avoided.

She did not understand it in any way as a sacrificial situation; that the situation wanted her unconditioned

self-sacrifice was just what she avoided seeing.

And what is the white temple?

Mr. Allemann: The white city again.

Dr.Jung: Yes, the whole city is the temple, or the temple is the center of it.

And the temple is very often built like a mandala, like the famous Borobodur in Java, for instance; all the circular temples in antiquity and in early Christianity have the mandala quality.

So it is the white city, or the pool, but this time that red light in the temple obviously comes from the sacrificial fire.

She continues: A priest came out. He stood on the temple steps and called in a loud voice: "Hail to you, the word shall be uttered by tongues of fire."

What is this?

Mrs. Sigg: It is the revival of the animus.

Dr. Jung: The priest is the animus, which shows that the jewel has gone back to the collective unconscious where the animus receives it.

There it has been before and there it will always be when lost to the conscious.

When the center of the soul that is expressed in the mandala is lost to the conscious, then it is with the animus, and then the animus has power again.

So here the priest that comes out of the temple plays an important role.

He calls out: "Hail to you, the word shall be uttered by tongues of fire."

It is an announcement. To what does it refer?

Mrs. Schlegel: Pentecost.

Dr. Jung: Yes, it is like the descent of the Holy Ghost in tongues of fire.

And what "word shall be uttered"?

Mrs. Schlegel: Redemption.

Dr. Jung: It means redemption, but the "word" is the Logos.

This is Christian symbolism, which comes from the fact that she got into the collective unconscious, and there she goes back into history, back to the general religious assumptions and opinions.

So her animus priest uses the Christian terminology.

And he performs as he has before, having become powerful again through the possession of the treasure which fell back into the collective unconscious.

For the treasure is power, the power of the animal.

That is, the Self consists, also, of the animal energies of the unconscious, it expresses the whole; the treasure is power in the sense that it represents the instinctual driving-force of the collective unconscious.

The text continues:

He descended the steps and turned so that he faced the temple. Then from out the temple walked many beautiful and strong young men. (A horde of animi!-naturally with the erotic cast.) Each man led by his hand a small lame dwarf. The priest said: "Let the dead return unto the dead."

This is a most cryptic situation.

What has happened? You see, the animus is in great form in the role of the high priest.

Mr. Baumann: The animus is connected with the natural mind.

Dr. Jung: You mean the natural mind is the lame dwarf?

No, the lame dwarf is quite harmless in comparison with the natural mind.

That the animus is in the role of the high priest shows the power of the animus first of all: he is really the mediator here.

That is not altogether unfavorable or negative, the result is rather good.

You see, he is all on the inner side, which seems propitious; he is here mediating between the collective

unconscious-one might call the temple that-and the patient.

The temple is the mandala, so he is as if negotiating new connections with the mandala; perhaps he is going to teach this woman what she should do, what the situation should be, in order to begin again the game which she lost before.

So he is really not at all negative here.

He is standing facing the temple, facing the mandala, that is, and out of the temple comes that group of young men, all beautiful "Paragonians, "but each leading a lame dwarf by the hand.

What about that?

Mrs. Crowley: Dwarfs are chthonic.

Dr. Jung: Yes, and being lame is rather awful.

They have no power, none whatever, they lead most lamentable existences, they form a tremendous

contrast to the Paragonian animi.

Such a contrast must mean a pair of opposites.

Mr. Allemann: She is again all up in the sky, she has lost the earth by going back to the collective.

Dr. Jung: But how does that show in this contrast?

Mr. Allemann: It is always by an enantiodromia that things are shown.

Dr. Jung: Well, it is less an enantiodromia here than coexistent pairs of opposites.

And when pairs of opposites appear together it is like fire and water; it either means an immediate crash, a tremendous catastrophe, or that they merely counteract each other.

Here it is clear that these Paragonians are, one and all, obstructed by the lame dwarfs, the opposites of

these beautiful young men; they are very wonderful heroes, I suppose, but impeded by the fact that to each is given a lame dwarf.

It is a sort of criticism, it means that that form of animus is checked.

You see, in the former visions, the groups of men-like the marching soldiers-were Paragonians too, but they were all by themselves and unhampered.

There were beautiful young men in the vision of the underground temple of the Great Mother, for instance, and the Great Mother behaved rather erotically with them, but there were no dwarfs.

So it means that those hero animi were then quite valid, they did exist; while here they are checked by their opposites, meaning that that is an inefficient kind of animus which won’t work any longer.

But these young men came out of the temple, so they must have to do with the question of individuation.

It is possible that the animus has invaded the temple, as he would when he has possession of the jewel.

We must see how the thing develops.

The vision continues:

When the men heard this they threw the dwarfs into a pit in the ground and covered them with earth.

You remember the priest said: "Let the dead return unto the dead," which obviously refers to the dwarfs, because immediately afterwards the young men bury the dwarfs alive.

So the pairs of opposites that were together are separated, the part that would lame the heroic youths is

buried.

Their style would be entirely crippled otherwise. Now why were they together?

It is not usual for pairs of opposites to be together, but in the temple they were united.

I think that is again a reference to the Chinese statue at the end of the last vision.

You see, the patient knows that the main idea in Chinese philosophy is the union of the pairs of opposites.

Here she has united the opposites, she has invaded the temple; therefore the animi must come out of the temple so that she can take possession of her jewel; otherwise the animus possesses the central place.

Now the animus also consists of pairs of opposites, of course.

The Paragonians are always checked by the Vauriens, for instance, according to our textbook of film psychology.

So the high priest animus is here advising the young men and the dwarfs to separate, and we must assume

that since this animus has hitherto played a very important part as the psychopompos, he is advising them for their good, he is not misleading them; we may proceed on that hypothesis.

Mrs. Schlegel: They are separated so that there will be a new activity.

Dr. Jung: Yes, that they may work again.

That they were united was, as I said, in consequence of the application of Chinese phi-

losophy.

Our patient said to herself: "Well, high is built upon low, right is as good as left, night is day and day is night."

She took that standpoint, and it proved to be an animus point of view because it was merely adopted.

To have such a standpoint, it must be acquired by her own experience, which means fire and pain.

There can be no fire, no suffering, if the pairs of opposites are united.

You see, when one legitimately succeeds in bringing the opposites together, one is at once brought to a level where there is no day and no night, where everything is relative, neither this nor that, the state that the Hindus call ananda, being conscious in bliss, the condition of Brahman.

But she has not earned it, she has funked it as a matter of fact; therefore the pairs of opposites must be torn asunder so that the battle may begin again.

And that is what the Hermes animus is suggesting.

The next thing is: The men wounded themselves with knives and let the blood fall upon the earth.

When they had done this the earth parted and a great green scarab appeared over the grave of the dwarfs.

Why are they wounding themselves with knives?

Miss Taylor: They show her again what she has to do.

Dr. Jung: Yes, the animus is performing, as if in a sort of ceremonial dance, a rite d'entree, what she ought to do.

Here again the sacrificial blood is wanted; she has not been willing yet to sacrifice herself.

She should turn the knife against herself till the blood appears, she should press the thorn into her own flesh, expose herself to the burning pain and to the sacrifice of blood.

The blood falling to the earth is more than just a loss, it is also a charm-then something grows.

And what is the scarab that comes up from the graves of the dwarfs?

Mrs. Pierz: A rebirth symbol.

Dr. Jung: The scarab, the kheper-ra, has always symbolized the rebirth of the sun, as

our patient knows.

Green means verdant or vegetation, spring is a spiritual rebirth.

Moreover, rebirth symbolism always means a new uniting of opposites in the process of transformation.

But to bring pairs of opposites together in a static condition is a sort of compromise.

One says sadly: "Alas, yes, black is white and white is black," and that

causes a sort of indifferent mixture, an apathetic standstill.

The union is only correct when the opposites grow together in a living progress.

You see, the young men nearly ruin themselves here, wounding themselves till the blood pours into the earth.

They are also sacrificed in a way, as the dwarfs are buried alive; the pairs of opposites are injured, they lose

their power, and then they unite.

Through the sacrificial blood from above, flowing down upon the corpses of the dwarfs below, the scarab is

created.

The scarab is a symbol of the union of the opposites, and it is here a rebirth symbol brought about by the activity of the animus.

This is like a mystery play, it is an anticipation of what should happen; it is as if he unconscious were saying to this woman: "The meaning of what I am showing you is really a mystery of rebirth, it means life, but not as you understand it; the vision says you ran away from the mystery of rebirth because you misunderstood it, you thought that pain should not be, or that fire should not be, and so you cheated yourself; what is being performed before your eyes is what should be."

The situation, then, is that a symbol of rebirth, which is at the same time a reconciling symbol, has been created, and by that the animus shows her how the situation should be understood.

It is like the situation one often meets with in analysis: the interpretation of a dream is not quite satisfactory, the meaning is not fully realized; then an abortive attempt is made to put the problem into life, and that leads to a corresponding disappointment; so one naturally concludes that the whole thing was wrong, that one is on the wrong track.

Then one regresses, dissolves again into unconsciousness, which means into collectivity.

And then the animus begins to perform, to show by what way one should go back, or the meaning of the situation one has missed.

Our patient has missed the bath of rebirth, she should have behaved quite differently with that pool, and now the animus shows her what her attitude ought to be, provided it should occur again, or in order to make the best of it, at least.

Sure enough, when you are ready psychologically, the opportunity is there.

For it is a psychological situation and when you are up to it, it happens quite naturally.

Now this fantasy ends with the scarab. What might we expect after this?

Miss Taylor: That she herself will take the lead again.

Dr. Jung: Yes, it is almost incumbent upon her to take the lead.

We expected before we came to this fantasy that there would be a sort of enantiodromia, that instead of running away she would tackle the thing herself.

But nothing of the kind happened, she stood aside and the animus went ahead.

And now he has had his time, he has created the symbol of rebirth, and we shall see what she is going to do, how far she is able to grasp the meaning of the scarab.

You see, the scarab is the stone in the state of transformation.

Actually, the scarab is a black beetle living on the earth and rolling up the ball in which the egg is said to be buried; the egg is the sun really, and as an egg the sun does not shine, it is dead; but it appears in the activity of the kheper-rii rolling the ball.

The sun is then in the condition of its own father, or its own mother, it is outside of itself.

When the sun does not shine, it is brooding over itself as if it were its own father or mother, regenerating itself, rekindling the fire inside itself, like the phoenix that burns itself in its own nest and then rises

from the ashes again.

Or, as another version says, the phoenix burns up his father’s body; he is his own father and he burns up his father as if it were himself and reappears as his own son.

That is the renewal of the libido, and the question is what her attitude will be towards it, whether the libido will take its own way as an animus performance, or whether she herself will again enter the scene to continue her adventure.

The next vision begins: "I was walking along a road paved with black stones."

What would this show in the light of what I have just said?

Dr: Reichstein: She is alone, without the animus.

Dr. Jung: Yes, she has taken the road herself.

Presumably she has accepted that renewed libido, she has been able to establish a connection with it.

One does not know for how far, but she is again on her road.

The vision continues: "Beside me ran a stream of molten metal."

What does that indicate?

Mrs. Crowley: That a fire has taken place. It looks as if the metal had been through the fire.

Dr: Jung: The fact that this stream of molten metal is parallel to her road means that she is now close to a stream which might be the stream of life. But in this case it is something dangerously hot.

So she is again close to that fire which she shirked before.

She has really taken up her problem again with the new libido, embodied in the stream of molten metal, which might have flowed out of a cosmic body of tremendously high temperature; a fire has been kindled, and her way runs parallel to that river.

Then she says: "All the houses were black. I saw a large black house with many flags flying from it."

What would that point to?

Miss Taylor: It is just the opposite of the white city, it is the black city.

Mrs. Crowley: It sounds like inferno.

Dr. Jung: Yes, it is the opposite of the white city, it is down below in the darkness, in infernal heat, an uncanny place.

One might call it the shadow of the individual monad.

For the individual could not be a reality without casting a shadow, and this casts a tremendous one.

It is the shadow of the white city, which can only exist if there is a city underneath as black as the other city is white.

She says: "I approached it" (the large black house with the many flags flying) "and knocked

upon the door." What would be your idea about such a house?

Miss Taylor: That the people have returned.

Dr. Jung: That people are at home and receiving!

Miss Taylor: In England they always fly a flag when people are at home.

Dr. Jung: But what kind of building would it be? For instance, when I am at home I never fly a flag.

Mr. Baumann: I think there will be a special ceremony in that house.

Dr. Jung: Something public?

There might be a particular feast or celebration, or it is perhaps a temple with temple flags, we don't know.

She approaches the house and knocks upon the door. Who is living there?

What would you assume?

Mrs. Schlegel: The devil.

Dr. Jung: She says "A strange creature with two animal heads opened the door to me."

A creature with a human body and two animal heads obviously suggests the devil. "I passed through the house into the garden beyond."

Where are we now?

Remark: In hell.

Dr. Jung: But we are now passing into the garden.

Mr. Baumann: The garden is Paradise.

Dr. Jung: Again the idea of Paradise, so that hell might be the rim of fire through which one must pass in order to get into the garden.

She says: "In the center of the garden stood a tall white column."

Instead of a pool, there is now a column. Why a column?

Mrs. Schlegel: It is a masculine symbol.

Dr. Jung: A phallic symbol instead of the pool, the mother symbol.

Also one might say the pool meant a descent, a hole in the ground, and the column

would be an ascent.

But why should it rise up just now?

Mrs. Sawyer: Because she is at the bottom.

D1:Jung: At the bottom of hell, so she can only rise.

She was pretty high before, and in order to be renewed she had to go down, but, assuming that she is now in hell, there is no going deeper, the only possibility is to rise.

Why is the column white?

&mark: It is a contrast to the black.

Mrs. Schlegel: Because it leads to light.

Dr. Jung: It is the light in hell, the opposite principle against the blackness.

That gives us a clue to the structure of the inside condition.

There was a white city with a black pool, and now a black city with a white column.

Mrs. Piers: Like the Chinese sign.

Dr. Jung: Yes, the Tai-gi,-tu, the two fishes; one is white with a black center, and the other is black with a white center.

She simply drops from the condition on one side into the condition on the other side, so everything is reversed, and the creature who opened the door seems to be a sort of devil, the chthonic element.

Miss Wolff' Is it not a Gnostic figure, with the two heads?

Dr. Jung: That is quite possible, but I am rather doubtful whether she has seen those figures.

They are chiefly on Gnostic amulets.

There is a large collection of them in the British Museum, some of which are described in a book by King: The Gnostics and Their Remains.

But I don't know enough about this monster, how she feels about it, so I won't emphasize it.

Now she beheld that white column [plate 22] and she said: Suddenly a small man appeared. He wore a crown on his head. In one hand he carried a trident, in the other a long piece of seaweed.

Where does this fellow come from and what is he?

Mrs. Fierz: He is a miniature Poseidon.

Dr. Jung: Yes, a minor sort of Neptune.

A demon or a god who comes from the sea carrying a trident and seaweed, is obviously a water deity or

a water demon, but how did he get into hell?

What has he to do there?

Mrs. Sawyer: She must be at the bottom of the sea.

Dr. Jung: Well, it is terribly hot in hell, and where there is such a tremendous fire there would hardly be water.

So she must have been below the bottom of the sea.

Then she sees the column which gives her the idea of rising, so up she goes.

And then naturally Poseidon appears because she reaches the water again, the level from which she originally dropped.

Mrs. Fierz: But why is he so small?

Dr. Jung: That might be the dwarfish element. Probably there is more about him.

"Who are you?" I asked him.

He answered: "I am he who lives in the green silence of the deep sea." "What is the tall column standing

here in this dark and quiet garden?"

I asked him. "By that column you shall lose yourself," he answered.

He disappeared. I left the garden and went down into a cave by the sea.

It is obviously an animus again, a psychopompos, but of what quality?

He does not come from the fire, like the one before who emerged from the temple where the sacrificial fire was burning; he comes from the water sphere.

She has accepted the fire sphere, and therefore the representative of the water sphere appears on the other side-he says that he lives in the green silence of the deep sea.

We understand this white column as simply the idea of rising. It is the Yang in the Yin; she is now in Yin, and

the column is the Yang, the masculine celestial power in contrast to the darkness of the depths.

She obviously does not understand this, so she asks the animus, and his interpretation is that, whatever the column may be, she shall lose herself by it.

Mrs. Crowley: Will she be absorbed in the Yang principle?

Dr. Jung: That is quite possible, but how would you explain his saying: "you shall lose yourself"?

Mr. Allemann: She has to give herself up to find herself, as she should have done in the pool.

Dr. Jung: Exactly, it is the same situation again.

She ran away from the task and went to the ocean, she simply funked the whole situation, and now, when she is prepared again, she has to take up the whole thing once more, the fight begins all over again.

And she is not beginning in the water zone, she has to begin in hell, which is a bit worse.

The problem is simply put before her again, the question whether she is able to give herself up unconditionally.

And her psychopompos says: "By that column-or by that principle-you shall lose yourself."

It is not voluntary, he doesn’t say that she can avoid it under such and such conditions; it is like a prophecy, because she is now under a different principle.

You see, she was dealing before with the feminine principle, the pool, the mother principle, she was meant to take that form.

But this is Yang, it is not receiving or conceiving, it is not a hollow form; the active principle will now lead her.

That is because she refused the dark principle.

There was the possibility that she could have accepted it, but she denied it; and then comes the Yang, and then she gets into trouble. I can give you a very good example of the way that works practically.

Not long ago I was consulted by a very nice woman, evidently very gifted, very artistic, of whom I knew nothing at all.

She appeared to be extremely extraverted, and she told me she had had a nervous breakdown, that she had tried analysis but got stuck in it, and she was in despair, she was afraid she would have another breakdown.

She said she had a very nice husband but no children.

Apparently she had led a tremendously energetic life, she had a great palatial home, with all sorts of social activities going on, so there was every reason for a breakdown.

I suggested living more quietly, but she said she must have a certain activity or she became too restless.

I asked whether her marriage was satisfactory, and she said: "Oh yes, we have been married for twelve years and everybody says how happy we must be."

"Then you are quite unique perfectly married. I must enquire about your marriage, it is a miracle."

"My husband is a most wonderful man, everybody says it is an ideal marriage."

Usually I say, "but?" when a woman has glorified her marriage for half an hour; when everything white has appeared, then comes the black stuff.

This time, however, I agreed that everything seemed really marvelous, and I didn't see why she should be so nervous.

"You see, I have adopted a very nice boy, he is sixteen and we love each other very much." Then I said, "but?" "Well, he looks like his uncle." "Why should he not look like his uncle?" "The uncle is an awfully good

friend of mine, and it makes me very nervous." "I don't see at all! You should be glad that the boy looks like his uncle." "But that is the man I love, I have been in love with him for a long time." "Ah ha! That is the

marriage!" "I have known him for seven years, and four years ago he said we ought to go a bit further and proposed a more intimate relation than hitherto."

And she would not, because she is highly respectable and such a thing does not happen in such a setting.

There was a long pause, till I said, "And then?" "Well Doctor, after I had said no, I thought yes, but then he would not!"

So she has been desperate for four years, and the boy reminds her day and night of the uncle.

One could say it was just tragic, but she has never seen that aspect and believes there is nothing wrong with her marriage.

Now what is the parallel between her case and our case here?

Mr: Baumann: Our patient also did not accept the real situation, the proposition of the man, she did not face it in the right way.

Dr: Jung: The situation was that that woman was more or less in love with the man, and he behaved like a man and tried to go a bit further, because life always wants to amplify itself.

And then she could have received that proposition in the sign Kun, in Yin. But she said no.

That was the pool which she did not enter, where she did not receive when she should have received.

She was bright enough, liberal enough, modern enough, she could have done it; but she said no when it came to her, and then came the drop into hell.

Now she is in the dark with the white Yang column, she is in the power of the Yang, and Yang is torturing her.

She is now playing the man herself, she persecutes that man, woos him, in order to persuade him that she really loves him.

She really should not behave like that, she should not run after that man whom she has refused.

For she did not say yes in the right moment, she did not receive it when it came to her; she was not a woman, she was an opinionated animus, she became a woman too late.

And now to play the role of a persecuted man makes her neurotic; it is too much, it accounts for the

breakdown.

You see, that is also the situation of our patient here.

Do you understand? That is a practical application of this principle. Carl Jung, Visions Seminar, Page 639-

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_2?dchild=1&keywords=visions+seminar&qid=1632327951&sr=8-2

Before I begin with the visions I want to show you some pictures. (2021-09-27 04:44)

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[1]Visions Seminar

2 December 1931 Visions Seminar Lecture IV

Before I begin with the visions I want to show you some pictures.

We were speaking last time of the transformation of the principles of the Romanesque or Norman style into the Gothic, and Mr. Baumann has been kind enough to bring some pictures today which illustrate that.

They are chiefly of French Norman churches.

A particularly interesting one is this purely Norman motif in which animals crowd up a pillar on top of each other, and on top of the whole lot is man.

And there are some typical capitals consisting of animals and mythological monsters

fighting with men.

One picture shows the principles of the so-called transition style, where the animals begin to be replaced by the plant, which of course leads straight to the Gothic.

The last of the series is the famous Prince's portal of Bamberg Cathedral, where that plantlike character of the Gothic figures is particularly obvious.

One figure is standing upon the shoulders of another; they are like pillars, and pillars always have the tree quality.

A Gothic cathedral gives one the impression of a beech wood or a pine wood, anrl the human figure here assumes the same character.

We discussed the question of those two archetypal styles last time, in connection with the transformation of the animal into a tree, the strange fact of the bull that came down from the altar stone, and the tree that grew upon it.

Our patient seems now to be invoking the birds that live in the branches, for they descend upon her. What do the birds

symbolize?

Miss Taylor: Her intuitions.

Mrs. Crowley: Would they not be more the representatives of the Holy Ghost?-messengers, as it were?

Dr: Jung: Many little Holy Ghosts?

I think that would be depreciating the Holy Ghost a bit; if there are so many little editions he loses his uniqueness.

But they might be very ordinary birds.

Do you remember the man in the Jardin des Tuileries who feeds crumbs to the sparrows?

They descend upon him, but they have nothing to do with the Holy Ghost.

And you have often seen pictures of pigeons alighting on women without assuming that they are Holy Ghosts; we have rather a carnal idea about them.

For those white pigeons are also associated with what?

Mrs. Crowley: They are symbols of peace.

Dr. Jung: Oh, Mr. Ford was the main originator of that peace idea-the famous ship with the white doves.

Mr. Allemann: They are the birds of Venus.

Dr. Jung: Yes, the dove is the bird of Astarte, the goddess of love; it is a very unholy bird.

I remember a woman who was living at the Hotel Sonne in Kiisnacht once complained about the very indecent behavior

of the pigeons there; she discovered why they were called the birds of Venus.

They are really a very erotic crowd. So it is strange that such a bird should be the Holy Ghost.

It shows the very interesting female nature, also a bit of the hidden story of the Holy Ghost.

Her name was Sophia originally, and according to Gnostic teaching Sophia was the last form of a rather scandalous series of women.

It has always been terribly shocking, but we must mention it.

Sophia is the Greek word for wisdom, and in the early church the Holy Ghost was understood to be Sophia, the female corresponding to the male god, the wife of God and the mother of the Redeemer.

Later on that view was designated as heresy, but there are still traces of it. And that is the dove.

Sophia was the Gnostic idea of wisdom, a sort of abstract concept, yet it was very much personified.

You find her in the Bible.

She is described in that last chapter of Proverbs and in Ecclesiastes, it is almost a personal figure, most tangible.

Ecclesiastes was of a very late date and was influenced by Alexandrian philosophy; it is a most remarkable piece of philosophy, a worldly, irreligious book.

Now that figure of wisdom is a maternal figure.

It is the highest form of the anima, one could say-the spiritual woman, or the universal mother-but originating in the beginning of things as Chawwa, or Eve, the primordial earthly mother.

There were four stages in that series of women. Chawwa would be the first, and Sophia is the fourth.

The second is Helen of Troy, and that Helen is referred to in the famous legend of Simon Magus, who plays such a role in the Acts of the Apostles.

Simon Magus is a tremendous figure who appears even in modern theology; the famous Tubingen school suggests that he was no other than St. Paul.

That is doubtful, yet it is discussed as a real possibility.

He was a great opponent of St. Peter, and it is said that, in the contest between Simon Magus and St. Peter, the early differences between the infant church of St. Peter and the claims of St. Paul appear.

Of course later on the church did everything to wipe out all traces of that controversy.

According to legend Simon Magus was a great sorcerer, he was called the arch-heretic, and he was supposed to be the father of the Gnosis. As a matter of fact he was not; he was apparently a contemporary of the Apostles, and the Gnosis existed before that time; Gnostic monasteries were described by Philo the Jew in 20 A.D.

We must also assume that the man who initiated Christ was John the Baptist, and he was surely pre-Christian.

Simon Magus was said to be a wise man and a wanderer, ike Apollonius of Tyana, another great sorcerer, a man very similar to Simon Magus.

Now on one of his peregrinations Simon Magus went to Tyre in Phoenicia, and there in a brothel he found a girl in whom he recognized immediately the reincarnation of Helen of Troy.

She was quite a young girl, and he took her with him, and from that time on she always traveled with him.

So the wise man was with a woman of bad reputation, a prostitute. Helen of Troy, as you know, was a woman with a pretty bad reputation, but symbolically she is the second stage of the universal mother.

The third stage is Mary, the Mother of God.

That is most shocking. The church hated the idea and so it was repressed; it was naturally considered by the apologist literature of the church as a particular example of Gnostic offense.

Yet that story has been preserved in those old Gnostic fragments, and it can be interpreted as the true and unadultered

development of the anima. The first form of a man’s anima is his mother.

Eve the mother of all human beings, and the series culminates in Sophia. It is a Western form of the Kundalini yoga.

Mrs. Baynes:

What would you call Mary in the series?

Dr: Jung: What would you call her?

Mrs. Baynes: Oh, but I asked you first!

Dr: Jung: But my dear audience must think too! It is very simple.

The second stage is Helen, the typical adulterous woman; she ran away from her most respectable husband with Paris, that nice Valentino.

They went together to Troy and then there was that awful war-a terrible nuisance!

Magus's infatuation with the woman he believed to be Helen of Troy.

If you have not read Helen of Troy, by the way, by your famous compatriot, you must do so.

It is most instructive, a remarkable piece of psychology.

Helen, then, was an adulterous woman, and if you look at it with unprejudiced eyes, Mary was an adulterous woman too; she had an illegitimate relation with the Holy Ghost, and Christ would be the illegitimate child.

This story is found in old Jewish traditions about the origin of Jesus, in the Toldoth Jeshu, a book which was burned by the

church a number of times in the Middle Ages because it was considered to be most blasphemous.

In that book, it is said that Mary, though of royal blood, was very poor.

She was a woman's hairdresser, and she had an affair with an Egyptian soldier named Pandira, and the boy born out

of that illegitimate union was called Jesus-Jesus, the son of Pandira.

So the story of the Holy Ghost is reduced to a very personal, rather delicate affair.

Yet that illegitimate relationship to the Holy Ghost is always on a higher level.

It is no longer the ordinary adulterous woman, or the street prostitute, it is the prostitute of the spirit. The bridge which leads from the one figure to the other, one might say, is the antique concept of the hierodule; doulos is the Greek word for slave, and hieros makes it the sacred slave-they were the slaves of the sanctuary.

There were temples with women priestesses who were also prostitutes, where prostitution was a sort of sacred rite.

That concept unites these two figures, Helen and Mary; the hierodule contains the lower form, Helen, and also the higher form, Mary.

The way from Chawwa to Helen is clear. Chawwa is the very passive earth that is fertilized by the sun, the completely inactive, merely conceiving primordial woman.

Then the next stage is a sort of progress, no longer the woman who merely conceives, but the pleasure-seeking woman who is looking for somebody definite-there is the element of choice.

The earth woman can be fertilized by anything that treads upon her, but the second stage is already the woman who seeks and who chooses, who is still collective but with some selective activity, some personal will connected with it.

Then in the third stage, that rather collective quality comes to an end.

It is now the exclusive woman that borders on the sphere of the spirit.

Mrs. Crowley: Very much like the Magna Mater?

Dr. Jung: Yes, but the antique Magna Mater was more at the Helen stage, because the cult of the Magna Mater was connected with temple prostitution.

Mrs. Crowley: Yet she meant the divine.

Dr. Jung: But in earlier times she did not have that aspect.

She took on that more spiritual aspect at the time of Christianity, when her cult was parallel with the cult of Mithra.

Mrs. Crowley: But Astarte?

Dr. Jung: Astarte was the Helen stage.

Of course, there was the spiritual aspect too from the very beginning, yet the cult was orgiastic, it was on a lower level.

Dr. Schlegel: On the other hand Mary is represented with the moon.

Dr. Jung: Oh yes, and Helen was also Selene. Selene is the Greek word for moon.

We know also that Isis and Astarte were moon goddesses, and Mary has been represented in famous pictures as standing on the moon.

Dr. Schlegel: The Madonna by Murillo.

Dr. Jung: Yes, there are a number, and also in Gothic sculpture, but all that does not take away the spiritual aspect of Mary.

In Sophia we reach the stage where the earthly quality completely disappears; therefore the personal or human character vanishes.

Chawwa is more earth than human, and Sophia is more spirit than human. Helen is the

human stage.

If you meditate a bit on this series, you will learn a great deal about the anima of a man. Also about the character of women.

But you must look at it with unprejudiced eyes and not be shocked; the truth has peculiarly paradoxical aspects.

Mrs. Fierz: Is not the earth mother in the former visions a parallel with the first stage?

Dr. Jung: Yes, that earth mother is really the earth, Chawwa.

Mrs. Fierz: And now where would we be?

Dr. Jung: You are a bit higher up now, you are somewhere between Helen and Mary.

Mrs. Crowley: It is more or less the relationship to the animus?

Dr. Jung: It means the possibility of a relationship to the animus, but the funny thing is that our civilization really starts at the top.

We imagine that we are the happy proprietors of Sophia.

And there is hardly any woman who does not occasionally play with the idea of being a little Mary, particularly when she is misunderstood.

Frau Stutz: I think there is the same fundamental idea in Faust. Dr. Jung: Well, Faust contains the history of the development of the anima, and Gretchen is the first stage.

Gretchen would be the unconscious woman coming up as far as Helen.

Mary is in the second part of the book. The idea is also substantiated in the legend of Mary of Egypt.

Do you know that story?

Princess v. Hohenzollern-Sigmaringen: She was a prostitute and ran away from her husband, and her lover was drowned.

Dr. Jung: That was her early life, but later she became a great saint.

And once she was traveling, I don’t remember what her sacred errand was, but it was for the church.

Princess v. Hohenzollern-Sigmaringen: She was bringing the Host to the dying.

Dr. Jung: Ah yes, and for that purpose she had to cross a river at all costs.

But the man who should have taken her over demanded her as the fare, so she had to prostitute herself to him in order to fulfill the holy purpose.

This Mary of Egypt turns up in the second part of Faust as one of the four penitent women who plead with the Mater Gloriosa; Gretchen is another, and farther on in the book the celestial mother appears.

Then at the very end of the second part is the passage about ”Das Ewig Weibliche," the eternal feminine, and that is Sophia.

So the whole scale is in Faust in these four forms.

Now our patient is, as I said, moving somewhere between Helen and Mary, but in the opposite sense; she has not developed up from Eve, she is really coming down.

The situation is reversed; she comes down because our civilization only goes about as far down as Mary, and below it is all unconscious.

We imagine that everything is in heaven and has no roots in the earth.

And they have not, that is why they have no sap, they are dried up with living; but through analysis, or through opening

up the gates of Hades, the sap begins to rise again.

She is now in the upper regions gathering the thoughts that come from that tree; the birds are again understood as from within-they are not the pigeons in the Jardin des Tuileries.

It is as if all the canals were filled with the original liquid; when the contact with the earth is reestablished, the blood comes up, the sap rises and fills the remotest branches of the tree once more.

Certainly that tree must be living because it is alive with birds, and they are symbols, winged beings, which since time immemorial have meant psychical facts, what one calls thoughts or ideas or intuitions.

Anything that has to do with the mind has an air quality.

As fishes are always contents of the sea, the unconscious, so birds are the contents of the mind or the spirit or the air-mental facts.

It is the same tree which we encountered in a former vision.

You remember she transformed into a tree; there she was identical with it, whilst here we have it as a detached vision.

It is the tree of yoga, the natural growth of the relationship between the conscious and the unconscious.

Or the tree of knowledge, of wisdom, which naturally contains thoughts.

So as soon as her development reaches the stage of the tree, it begins to function through the birds-the results of the life of the tree.

This vision ends with the statement that she is now filled with thoughts, but we don’t know what thoughts.

The next series of visions starts with the picture of marching men.

She says:

I beheld many men marching; I stood with the multitude beside the road watching them pass. They cried in a loud voice: "We are the way."

Then I left the multitude beside the road and I entered into the ranks of the marching men.

Do you see in this picture the continuity with the vision before?

Mrs. Crowley: They are like the many birds.

Dr. Jung: Yes, many birds or many thoughts are here many men; and many men means of course the animus, who is, as you know, a multitude.

That the birds appear as men means what?

Mr. Baurnann: They are the collective opinions.

Dr. Jung: That is an interpretation, but I mean the psychological phenomenon.

It is important to read the symbols in such a way that one learns from their form in what condition they are in the mind of the patient, for from that form one can control or criticize the actual mental condition.

It makes a great difference whether the thoughts appear in the form of birds or in the form of men.

Mrs. Crowley: They are more human.

Mrs. Sigg: More conscious.

Dr. Jung: Not necessarily, something in the head of somebody else is not necessarily more conscious than if it were on a tree.

Dr. Schlegel: More spiritual.

Dr. Jung: That is not quite certain.

Dr. Barker: The opposite sex is constellated.

Dr. Jung: Yes, and in that case there is attraction; where there is opposition, there is attraction, so the thoughts will be attractive.

That is represented in the vision-she is holding up her hands and the birds come to her-but as long as they are birds there is very little psychical rapport; they are very shy and at any time may fly away.

But when birds take on human forms, and particularly the opposite sex, it means that a union is possible.

The unconscious uses that symbolism to express the idea of union or reconciliation, as for instance, the so-called sexual transference is used by the unconscious as a bridge.

Where there is a great gap between the analyst and the patient a sexual transference appears in order to bridge the gulf, a transference that disappears as a compulsory phenomenon as soon as the rapport is established.

Here, then, the birds appearing in the forms of men have lost their original strangeness, they become men and approach her.

At first she merely watches them, and then she leaves the multitude and joins their ranks.

What does that mean?

Mr. Allernann: That she accepts the thoughts and goes with them.

Dr. Jung: Or rather, that the thoughts accept her; it is a union, but she does not accept the thoughts, the thoughts accept her.

You see, these are living thoughts; you must not make the mistake of thinking that they are like what we ordinarily call thoughts.

There are thoughts which are abstract pale images, which we can handle like the pages of a book, and then there is the other kind which are real, full of life, and those thoughts come and go at their own pleasure. For instance, a certain

thought may appear in the early morning; when one gets up it is there, and then after an hour it is gone and one cannot recover it.

Or one may understand something very well before lunch, and after lunch one can no longer understand it.

For inasmuch as they are alive, thoughts are like living things.

They are here or there and do not necessarily obey one’s will. So you can be sure that thoughts that are in the form of birds easily disappear; but if they take on the forms of men they may be under her control, inasmuch as a woman can control men.

The character of the thoughts as a multitude of men, however, probably means that she is not able to control them, so the only thing that remains, if she wants to join them, is

that she should be accepted by them.

It is the thoughts really which join her, not she who joins them.

Moreover, it is collective thought, it looks like a parade, a body of soldiers perhaps, something that contains definite power, so it would be a most collective movement in the mind, almost a thought system.

They would probably be part of a big army, or at all events representative of a big nation.

Or they might be a body of men representing a powerful, collective public institution; that is, a definite impersonal power which assimilates her rather than her assimilating it. Such things may happen in the mind.

One is afraid of the unconscious because one feels instinctively that there are trains of thoughts of a strange collective nature, not of a personal nature, which may catch you and carry you away with them.

So it is just as it might happen in reality; when she sees that body of men marching past she simply joins them and is carried away.

Then she says: "They led me up on a high mountain. There they dissolved and I stood alone in the snow."

Now what has happened? Something very typical which we have already mentioned.

Mrs. Crowley: They accepted her, but she did not assimilate them.

Dr. Jung: Yes, that body of men, that animus, being an independent psychical fact, may be there or it may also be somewhere else.

It may leave her because she cannot control it; if they choose to disappear and leave her high and dry somewhere, they simply do so.

In this case they dissolve when she has reached the top of the mountain, and she is left alone in the snow.

What does that mean?

Mrs. Crowley: She is quite cold and absolutely alone.

Dr.Jung: Well, it is synonymous, to be cold and alone are the same. For being in the herd, or being surrounded by human beings, always has something of a very remote time, of a time when we were monkeys sitting on a branch close together.

Therefore people often feel particularly well in a crowd, and especially when they are pressed close together-it reminds them of those days.

It is not only a gregarious instinct, it is just the physical warmth.

It is a peculiarity which they don’t admit, though they might perhaps admit it between twelve and one in the morning.

It is an animal instinct to like just the physical warmth of other hairy bodies.

That is why the monkeys huddle together in long rows on the branches of trees on cool mornings; they are just warming each other, and that is quite human too.

So being left alone on the top of the mountain, isolated in the snow, simply means absence of any human contact, it means that she is deprived of animal warmth.

Naturally, the animus is apt tolead a woman to an inhuman region where no human warmth is provided, because the animus is not human.

Now what is going to happen next?

Perhaps we can make a prognosis.

She has been led away by a system of thoughts up to a high, lonely, and cold situation.

What would be the next psychical event?

Dr. Reichstein: An animal might appear again.

Mrs. Crowley: The human need.

Mrs. Sigg: Something superhuman.

Dr. Jung: What, for instance? Please be definite.

Dr. Reichstein says an animal would appear, and Mrs. Crowley says something human.

Frau Stutz: Instinct.

Dr. Jung: That would coincide with Dr. Reichstein’s idea; and Mrs. Sigg says something superhuman, but that is too vague.

Dr. Barker: A wise man, a single individual, in contrast to the marching army.

Miss Moffett: I think something warm should appear.

Dr. Jung: Now we shall see whether the humanists or the animalists are right. She says:

A lion appeared to me and I asked: "Why am I here, oh lion?" The lion answered: "Because you have taken the way."

That cryptic answer of the lion brings us back to a point which we omitted, to the fact that the marching men were all shouting: "We are the way." What does that mean?

Dr. Reichstein: It is just the collective way.

Dr. Jung: Yes, it is not her way, it is the way of the crowd.

The collective way in the form of some very benevolent individual, for instance, says:

You ought to live in such and such a way.

Or the Bible, or the penal code, says how you ought to behave; also father and mother, teachers in school, and godfather and godmother.

So those marching men were shouting a system of opinions that claims to be the way.

We know it well.

Yet when it comes to a culmination, that system of thoughts simply disappears and one finds oneself left high and dry in a most unpleasant situation.

Then up come the instincts.

Dr. Reichstein: You told in the German Seminar4 of a similar case where a woman came to a cloister.

Dr. Jung: That was just such a case.

Dr. Reichstein quotes the symbolism from the visions of another woman, where that system of ideas appeared, not in the form of a body of men, but in the form of a Christian symbol, a cloister, and the cloister prevented her from going deeper into the unconscious; it suddenly interfered with her way down under the water, she was caught by it. Then from the cloister she moved up to the top of a mountain, where she found herself in very much the same situation as our patient here. The cloister represented another system of opinions, her Christian education and her Christian ideas. Here it does

not say what body of men this is, so we cannot tell what set of ideas it may be. That is left open. Now what do you think of her present problem? You saw it indicated in the vision before. What was the outstanding feature there?

Miss Hannah: That she could not stand the white city.

Dr.Jung: Yes, first she wanted to go there, but the giant was in the way, and when she overcame the giant and reached the white city, she could not stand it.

Miss Hannah: And then the bull came.

Dr. Jung: Yes, that descent where she met the bull worshippers and drank of the blood of the earth.

Then again came the suggestion of the way up, the tree rising, and she followed the intimation of the birds and went up into the kingdom of the air.

The bird is also the symbol of the spirit; air is wind, the spiritual gods were wind gods in the beginning.

She followed those various intimations, and we don't know whether that is right or wrong in the long run; but in this particular case, she is to be criticized for following the intimation of the men.

They led her out of the human atmosphere, and it was a mistake that she should be led by them at all.

Now the lion comes in as a sort of compensation for the system of thoughts.

The lion would represent the instincts, but such a symbol should never be translated by such an exceedingly vague word

God knows what one designates by the instinct.

We had better follow the intimation of the unconscious and try to characterize the symbol.

Why not an eagle or a bull or a snake? Why just a lion?

Mrs. Crowley: Has it anything to do with the two different forms of ritual? First it was a bull, which belongs more to the Magna Mater cult, while the lion would belong to the Mithraic cult. You told us about those different classes of Mithraic worshippers, and one of them was the lion class, which is masculine.

Dr. Jung: Well, the bull would be masculine.

Mrs. Crowley: Then in differentiating those two cults, one would be much more emotional.

Dr. Jung: You mean the cult of the Magna Mater has more emotional quality?

But how do you link up the cult of the Mother?

Mrs. Crowley: With the bull, which was also very much in the Magna Mater cult, the bathing in the blood of the bull.

Dr. Jung: Ah, you mean the taurabolia. Yes, that is right.

And there is an old astrological connection between the bull and the mother.

The syncretistic cults of that era were based very largely upon astrological facts.

On the Mithraic altar-stones, for instance, are the sun and the moon and the signs of the zodiac, and it is evident that they are meant as astrological symbols.

In the Christian cult it was more hidden, but the philosophical systems of that time were filled with astrological connotations.

The bull in astrology is an earthly sign, it is the domicilium Veneris.

The cult of Attis belongs to that great group of mother cults, Attis is very much the son of the Great Mother; so the bull is very much connected with the cult of the Magna Mater.

Mithra himself really belongs to the same group.

He is a sort of sun too; like Attis, he is in a way the dying and the resurrected god because he himself is the bull.

The meaning of the famous bull sacrifice of the Mithraic cult was the sacrifice of man's bull-like passions, or lack of discipline.

So Mithraism was chiefly the cult of the Roman legions.

Wherever there were strong Roman garrisons, one finds the remains of Mithraic temples.

A famous temple was excavated in Ostia and in many other seaports, as well as all along the frontiers of the Roman Empire.

There was one at Carnuntum near Vienna, and a number in the north, near the Main in Germany.

In Switzerland there are very few, because this was the old Roman soil that was inside of the boundary line of the Rhine.

The most beautiful remains are along the northern frontiers.

The lion plays an odd role in Mithraism, an indecisive, merely symbolical role.

There are remarkable representations of the Mithraic bull sacrifice in the British Museum, the Borghese Mithra, for instance.

The finest altarpiece of all is in Strassburg, where there was a beautiful temple with an enormous bas-relief; it was utterly destroyed.

They had to dig it piecemeal from the ground, but they were able to fit the whole thing together.

The representations are always of just the bull sacrifice, of the altar stone where the god kills the bull, and the lion appears somewhere below the sacrificial scene.

It has nothing to do with the ritual above.

The lion is sometimes opposite a serpent with an amphora in between them, and it looks as if the lion were competing with the serpent as to who would get at that vessel first.

In one case, the amphora is standing upon the ground with a flame rising from it, and the lion is in the air above, as if he were just precipitating himself into it.

The vessel is the female symbol; it has the meaning of the cauldron, the vessel of re-birth, or the uterus ecclesiae, so the lion was obviously making for rebirth in the fire.

The vessel is also called the krater, coming from the Greek verb kerannymi, to mix; it was originally the vessel in which wind and water were mixed.

We now use the word for the crater of a volcano which holds the fiery liquid lava.

The original idea was probably a vessel occasionally used in the secret rites, containing fire or perhaps burning oil, in which

magic transformation took place; it was a sort of alchemistic melting pot.

Possibly that Mithraic lion precipitating himself into the fire of the krater was an alchemistic symbol.

The idea of plunging into the crater for rebirth is very old. Empedocles, a Greek philoso-pher, was said to have ended his life in the crater of Aetna; when he became old he threw

himself into the flames of the crater in order to be united with the gods, to be reborn out of the crater of death as a god.

We know that the main purpose in those old cults was to be reborn as a god. In the Isis mysteries, for instance, the initiates were reborn as Helios, the sun god, and in Mithraism there was also the mystery of rebirth.

That can be seen from the representations on the altar slabs; they were usually huge stones, with an axis on which they could be turned round, so probably during the sacred ceremonial the slab was turned and the other picture appeared.

On one side was the usual sacrificial scene, Mithra sticking his sword into the bull, and on the other side of the slab the bull was dead but already in a state of transformation.

By his death the bull gave birth to vegetable life on earth.

Out of his spinal marrow "grew grain of fifty-five species and twelve species of medic-inal herbs"; out of his nose grew garlic (one of the most important vegetables for the Mediterranean people); out of his testicles came all species of cattle, out of his horns came fruits, and out of his blood the wine.

But he reaches that stage of transformation only through the sacrifice, that is the central idea.

On the reverse side of the Heddernheim relief, Mithra stands with the sun god himself beside the body of the slain bull, and receives from the hands of the sun god a bunch of grapes.

As I said last week, the members of a certain degree in the Mithraic cult were called leontes, probably those who had not undergone trial through fire, who were still to be made over in the krater.

That is only a conjecture, but in all these ancient cults there were the lower degrees, from which people progressed to others, and each time they had to pass through the cauldron, through a rebirth ritual, so they were reborn numbers of times.

The lion is astrologically the highest position of the sun, the month after the summer solstice, the end of July and beginning of August, and the hottest time of the year.

You see, the zodiac was not invented in our climate; it was invented probably in Mesopotamia, and

in the month of July the thermometer is at one hundred five or more every day in the shade.

That is the lion, fiery, dry, and terribly hot.

And the serpent on the other side is cold and humid, a nocturnal, uncanny creature that creeps in the dark.

So there is the pair of opposites again.

Obviously when a modern patient dreams of a lion or produces a picture of a lion, it does not mean any particular lion, it is mythological.

Therefore we are justified in assuming that here it has the generally prevailing meaning, a principle which is fiery and strong and noble, all the old mythological qualities, which are very unlike the lion as a zoological specimen.

There he is anything but royal, he is a great coward in spite of his strength, he doesn’t play the game at all in reality.

But in the fantasy, we must associate the qualities which people have always associated with the lion. Now understanding all that, what would you say was the principle, or the instinct, in this woman which is characterized by the lion?

The lion is taking a lot of time, but the deeper we feel our way into it, the more we get out of it.

Remark: The lion is just the opposite of the cold snow.

Dr. Jung: That is true.

The lion is passionate, fiery, dangerous, and it is exceedingly male. The Chinese Yang principle expresses the quality of the lion.

China has really formulated that concept, and I know of no Western expression which conveys exactly that idea.

In our philosophical literature the lion does not exist, of course, but in our unconscious it does exist, so we ought to have a decent word for it.

And the best philosophic concept I know is that Chinese concept of Yang, the bright, shining, masculine principle, which is here in contrast to the snow and the cold. Carl Jung, Visions Seminar, Page 476-488

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=visions+seminar&qid=1631781971&sr=8-1

In order to express this secret the old masters readily resorted to allegory.
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MICHAEL PARKES
Association with the invisible forces of the psyche was the real secret of the magisterium...
Carl Jung CW 12

[1]Black Books

This treatise, although it is not so much a personal confession as a description of the golden age of alchemy, nevertheless tells us how the alchemist imagined the psychological

structure of his opus.

Its association with the invisible forces of the psyche was the real secret of the magisterium.

In order to express this secret the old masters readily resorted to allegory.

One of the oldest records of this kind, which had a considerable influence on the later literature, is the "Visio Arislei," and its whole
character relates it very closely to those visions known to us from the psychology of the unconscious.

As I have already said, the term imaginatio, like meditatio, is of particular importance in the alchemical opus.

Earlier on we came across that remarkable passage in the Rosarium telling us that the work must be done with the true imaginatio, and we saw elsewhere [par. 357] how the philosophical tree can be made to grow through contemplation (figs. 131, 135).

Ruland's Lexicon once more helps us to understand what the alchemist meant by imaginalio. Carl Jung, CW 12, Para 392-393

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=18JI8TZII067D&dchild=1&keywords=jung+black+books&qid=1610014567&sprefix=j

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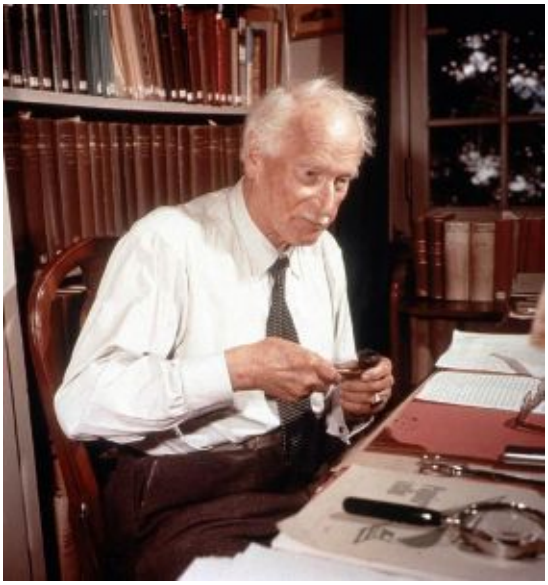

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Mani is a title of Buddha in Mahayana Buddhism (2021-09-28 04:16)

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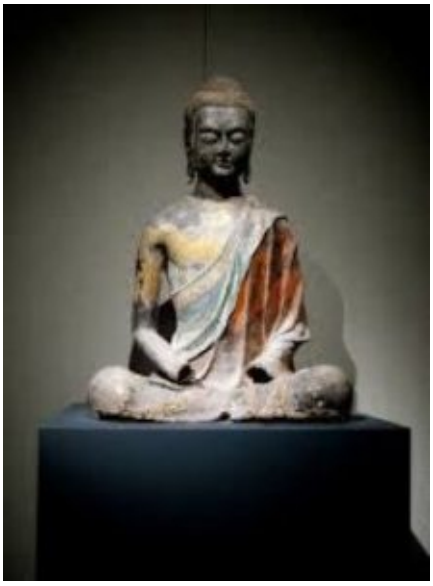

[1]Visions Seminar

2 March 1932 Visions Seminar Lecture VII

We stopped where the patient put the piece of amber on the ground and heard it beating like a heart, and she said: "Soon the ground and the trees about me beat also. I began to feel the pulsation everywhere."

Did you come to any conclusion concerning the meaning of that symbolism?

Mr. Baumann: I think all of nature must have changed in the Great Mother. She is back in the Great Mother where she feels in possession of blood and of life.

Dr. Jung: But the pulsation does not start outside, it starts with the amber.

The idea is that this amber symbolizes the red jewel or the heart which was shown in the ice.

That has now transformed into the transparent amber, which is like a magic stone, with the quality or the magic meaning of the heart.

And when she becomes aware that the pulsation is everywhere, it is as if the heart were a part of nature, so that it is indistinguishable whether the heart or all of nature is pulsating.

It is a sort of synchronistic phenomenon.

But your idea is quite right in principle.

Mrs. Sawyer: Is it not the Chinese concept of Tao, the life force, the life energy?

Dr. Jung: Yes, the realization of Tao has this quality of being in a sort of synchronistic relation with everything else, as if the same stream of events, or the same stream of life went through everything, so that everything has, as it were, the same rhythm, the same meaning.

Mrs. Crowley: Another analogy might be what the mystical Mohammedans describe in Sufism, a sort of transcendental essence, a feeling of the heart really, in which is reflected all the outer reality.

Dr. Jung: Yes, that is the general mystical experience, the coincidence of the individual condition with the universe, so that the two become indistinguishable.

This moment in the vision is such a realization of Tao.

It is most unusual symbolization, I have never seen it couched in such terms, but it is a very excellent way of putting it.

As you must realize, it is an indescribable experience, it cannot be defined. Tao is incomprehensible.

With the greatest effort of our minds we cannot imagine a condition which would be a complete coincidence or harmony between two incommensurable things.

Our subjective condition seems to be just the contrary to an objective condition.

That incomprehensibility is allied with the fact that the mind cannot understand, nor our consciousness

grasp, a thing which is not disparate, made distinct.

Only by means of discrimination can one be conscious, whereas Tao might be formulated as the condition of things before consciousness.

So the expression, the consciousness of Tao, is paradoxical. ao is a sort of semiconsciousness -almost unconsciousness.

Therefore Tao is the beginning of things, the mother of everything, and also the crowning effect of everything; it is the beginning and the end.

But that is what we call the unconscious, where the ego consciousness simply comes to an end.

We cannot go further into the meaning of such an experience here, we simply have to take it for what it is.

However, we can discuss how such a psychological experience is connected with the flow of the visions.

Why has the patient such a realization of Tao at this moment? How did it come about causally?

It would be most valuable to know how such a very central experience could be brought about.

Dr. Reichstein: It might be because the inhabitants of this village made her feel quite alone. That she is now connected with the universe might be a compensation for the feeling of loneliness.

Dr. Jung: That is true.

She was first threatened with immediate destruction by the volcano and was rescued in a very miraculous way.

But then she discovered the rest of humanity who lived in the village, to whom the volcano was simply something that smoked, they were more or less indifferent to it.

The world at which she arrived depreciated her experience.

Of course, she did not plan to go to that village, that would be foolish; she found herself there, she was caught, which was just bad luck.

She had had a tremendous experience, and then the whole thing was blotted out by the subsequent village mentality.

She got out of the heat and into the cold, and there was absolutely nothing in between, no mediation.

But here she rescues something from the experience-the amber.

It is so small that she can conceal it in her bosom and carry it with her, but when she contemplates it, she gets into Tao.

The amber is the middle condition, this stone symbolizes Tao. Mrs. Sawyer: Is it not the same where the man and woman are surrounded by the snake? Are they not in Tao?

Dr. Jung: One could say that that was an anticipation of the making of this stone in the cauldron, which is an alchemistic procedure; the crater is really a sort of retort in which heterogeneous elements are blended, thus making the Lapis Philosophorum.

The other was not yet the thing itself; that was too one-sided, on the other side of the world, at the back of the beyond.

But this amber is on this side as well as the other side, it is just in between; on this side it is a piece of amber, and on that side it is the great mystery.

Such miraculous stones or talismans are nothing but stones in the ordinary daylight.

The argument of the Christian missionaries about idols, for instance, was that they were only stone or wood that could be chopped up, so there was nothing divine about them; they

could not defend themselves, nothing happened when one cut them down.

That was the obvious fact, which is true in the daytime, but in the night it is different.

Then the idol assumes a life of its own; it is filled with its own meaning as a symbol of the nocturnal experience.

So this talisman or Lapis is a sort of token of understandable commonsense material, and thus it represents the everyday world.

She can wear it as a jewel, and people will say: "You have a nice thing there," and she will say: "Yes," though as a matter of fact, it is quite cheap, it is just a piece of amber.

It is perhaps a bit carved, or there may be an insect inside, it is a curiosity, and everybody will let it go at that.

Yet there is something about it which is only known to herself, and that will have a certain magic effect upon her.

Jewels have always had that magic quality, and medieval science tried to find out their individual secret virtues.

Amethyst, for instance, was good to wear against getting drunk; and the opal is still not welcome because it is supposed to bring bad luck; and one must not give pearls because they bring tears.

There are certain stones, famous heirlooms, which have bloody histories attached to them, and the fact that their owners always had bad luck was assumed to be due to their possession of that particular jewel.

Naturally in the daylight one sees that it is merely a piece of glass or a diamond that is carved, and nothing else, and one is quite satisfied that nothing like magic could dwell in such a stone.

Yet to the unconscious it has magic meaning, often due to the quality or the form.

Brooches often have a mandala form, and one certainly prefers rings that have a symbolic meaning; nobody is free from such superstitions.

For instance, this ring of mine with the snake engraved on it is two thousand years old; it is the Agathodaimon, and it is also the Kundalini serpent, and it gives me special satisfaction to wear such a historical ring, it conveys a particular meaning to me.

Of course it has artistic quality and that is very interesting, but it appeals to my nocturnal side particularly,

it expresses something unconscious, and so it is thoroughly alive and full of mana.

It is a mistake to deprecate this effect because it is not scientific, for science is just a corner of the world in comparison to the real world.

You know what love is long before you find out the science of love; it has its magic, its spell, despite the fact that there is no such thing in science as feeling.

Now concerning the face of suffering that appeared in the amber, our patient says: "I felt that I must free the face inside the amber but I could not."

Where does that face come from?

Mrs. Baynes: Somebody said last time that it was herself.

Mrs. Sawyer: You said that it was a sort of remembrance.

Dr. Jung: Yes, but that interpretation was not quite satisfactory.

Dr. Reichstein: The making of such a stone is always connected with great suffering, there is the idea of sacrifice.

Dr. Jung: That is really the idea; she cannot come into the possession of the Lapis without suffering.

It also means individuation, which can only be attained through sacrifice.

The memory of suffering makes a stone particularly precious.

A jewel which does not remind one of much suffering, many fears, hardly has a value, because good things soon lose their glamour, while the memory of suffering has a much stronger grip on our minds.

Then there is still the fact that this face is really caught in the amber and she felt the necessity of freeing it.

That it is her own suffering face would explain how the stone came into existence, but it would not explain why the idea of imprisonment is connected with it.

Why should she be imprisoned in the stone?

So whether she or someone else is proprietor of that face, we don’t know for the moment.

We must be satisfied for the time being with the fact that it means something which ought to be liberated. Now she continues: Many snakes appeared, looked at the amber and glided away. A bull came and licked the amber, but it remained the same. Then I knew that only my blood spilled on it would break the amber.

So I cut my breast and blood fell upon the amber which vanished. In its place there stood a man bound with thongs and pierced with many arrows. I drew the arrows forth as gently as I could and freed him of his fetters.

So this is the face of suffering which has been imprisoned in the stone, and through the

usual performance-she had to melt the ice with the warmth of her body before, and she is here spilling her own blood upon

the amber, which means a self-sacrifice-she is liberating this unknown man from the inside of the stone.

You see in the making of the stone a man has been included in it.

And you remember the man and woman who were encoiled by the snake, so this is her masculine counterpart that has been locked in the stone.

Mrs. Sawyer: It is the animus.

Dr. Jung: And obviously the positive animus because he appears here as the absolute masculine counterpart.

That also explains the great suffering-the fettering of her masculinity has caused her suffering.

But how did it happen that her animus was fettered and caught in the stone?

Mrs. Crowley: Because the other side of her nature had come up probably, the Yin side.

Dr. Jung: The Yin side came up, which means the undoing of the animus.

But at first it was what we ordinarily understand by the animus, and we must make a difference between the two aspects.

The animus in his real form is a hero, there is something divine about him, but usually we have had to deal with a very unreal animus, an opinionating substitute.

For this woman was beset with many animus devils, and then through the whole procedure of these visions, the process of transformation, her mind-what she called her mind-became imprisoned in the earth, in the upcoming Yin material, in the female, the mother, and slowly her animus was suppressed.

She no longer had opinions about things as she assumed they should be, but gave the material a chance to

speak its own mind.

So things began to happen to her, thoughts came to her, and she stopped having opinions about things which ought to come to her, not seeing what actually was happening.

That unreal negative animus prevents the accurate perception of psychological facts, always putting an opinion in the place of the actual perception.

As soon as a woman perceives a thing, the animus steps in and says it is something quite different, and thus the actual experience is secretly falsified.

Instead of a real experience a mere empty opinion is substituted about what it ought to be, or what it possibly might be.

Now, however, she has learned to experience objectively, to see what really happens, and that has imprisoned her animus.

The motif of the imprisonment of the animus has its counterpart in masculine psychology in the imprisonment of the anima, but that is naturally different in that it is concerned with emotions and moods.

When a man is able to make a difference between the objective situation and his mood, when he no longer allows his mood to blindfold his mind, when he can set it apart, acknowledge that he has a peculiar mood, that is the beginning of the imprisonment of the anima.

After a while he will be able to say to his mood: "You have no right to exist, I will put you into a test tube and you shall be analyzed."

Of course that means a great sacrifice, it can only be done with blood, it requires a superhuman effort to bottle up the anima.

So I quite recognize what an extraordinary accomplishment it is for a woman to put the animus aside, to say: "I will put you into a test tube for later analysis."

Now putting the thing into a test tube, or into a cauldron, is the beginning of the alchemistic procedure; the imprisonment of the animus or of the anima is for the purpose of transformation.

This is a real process of sublimation; there is no sublimation of sex, that is imagination.

This is a transformation, not of sex, but of forms, of experiences.

Through imprisonment, the animus becomes peculiarly changed, he is stripped of his world, for when a thing is in a test tube with a piece of cotton wool as a stopper, external influences are excluded and the thing is undisturbed inside.

And so it does not disturb one’s surroundings; in that way the most dangerous microbes can be kept in one’s room without infection, because nothing can get into the test tube and nothing can get out.

So when the animus cannot get out into the external atmosphere, he has no object, and then he has time to transform.

You see, the main point in this transformation is that you take objects away from those animus or anima devils.

They are only concerned with objects if you allow yourself to indulge in something. Concupiscentiais the

term for that in the church, it was particularly stressed by St. Augustine; or convoitise

in French; or desire in English; or Begehrlichkeit in German.

It is the point at which all the great religions come together.

The fire of desirousness is the element that must be fought against in Buddhism, in Brahmanism, in Tantrism, in Manichaeism, in Christianity, and it is a term in psychology also.

You see, when you indulge in desirousness, whether your desire is toward heaven or toward hell, you are giving the animus or anima an object; they are then turned out into the world instead of staying in their place within, so what should be of the night is of the day, and what should be under your feet is on top of you.

But when you can say: "Yes, I desire it, yet I do not indulge in it; if I make up my mind to have it, I shall try to get it, or if I make up my mind to renounce it, I shall renounce it."

If your conscious attitude is such, then there is no chance for the animus or the anima.

But if you are governed by your desires you are naturally possessed.

A woman may be possessed by a real man, but that is only because there is an animus projection, as a man may be possessed by a real woman through an anima projection.

So it boils down to the subjective condition in yourself; it is due to your indulgence in your desires.

If you have put your anima or your animus into a bottle you are free from possession, though there is of course a bad time inside and you feel it because when your devil is having a bad time, you have a bad time.

You must know whether it is your good spirit or your bad spirit, for if the negative animus is having a bad time, you can enjoy it.

Of course, he will rumble in your entrails, but you can always see that it is right after a while.

You slowly get quiet and transform, and you will discover that in that bottle grows the stone, the amber

or the Lapis. In other words, that solidification or crystallization means that the situation has become habitual, and inasmuch as the self-control, or nonindulgence, has become a habit, it is a stone.

The more it has become a habit, the harder, the stronger, that stone will be, and when it has become a fait accompli it is a diamond.

Then you are no longer conscious of your concupiscentia.

Miss Taylor: Have you ever seen a diamond? Has any patient ever got to such a point that she reached the diamond?

Dr. Jung: Oh well, I am talking of most idealistic fantasies, and you must never ask such questions-whether we have ever seen a savior or a holy virgin.

It is absolutely certain that we have not. We always talk of things we don't possess.

If it were normal to possess a diamond, it would be very uninteresting to talk of it at all; it is interesting because we don't possess it.

We always make mistakes on the way-everybody-but perhaps one day somebody will possess a diamond.

When one talks of such things one does not possess them; and when one possesses them, why talk?

Well then, the man who comes out of the stone is a different kind of animus.

The wrong animus has been a substitute for the real one. The real animus should not be bottled up.

The conservation of the animus inside a test tube is transitory.

It must be so until one is absolutely safe, because if one opens the bottle when there is anything still left of the old concupiscentia, out comes the evil spirit and takes possession of one, and down one goes again.

But if the situation is fairly safe, if the stone has been made, one can open it and the new animus appears.

Then one can see how he behaves and what he does. In this case, out comes that man bound with thongs and pierced with arrows; that he is bound with thongs is quite comprehensible, it is the result of what she has already done.

She had to fetter the animus, to suppress his opinionating about things, in order to take things for what they really are.

She learned to make sure what things were.

Women usually do not understand the animus at all, it is as if they were completely blind.

It is really true that there is a mental function in woman that prevents her from looking things in the face.

One hears about that again and again in analyzing men. "Oh, it is quite impossible to discuss such a matter with my wife." "But why not? You are not living in the womb as an embryo." "My wife cannot stand such things, she doesn't know about them."

And it is true, the majority of women simply won't face realities.

I remember, not dozens but hundreds of cases to whom I said: "But why did you assume that things were so? Who told you? Why did you not ask?" And they reply: "I thought it was so."

The whole universe might collapse at their feet, and they would never look into it.

Our patient attacked the animus, catching him and tying him down, until she arrived at an immediate experience.

The animus is a sort of film between reality and a woman's mind, she always talks about things as they should be, so when she says a thing is really so, it is really not so at all.

She never realizes how difficult it is to establish the truth about things, she thinks truth is established by saying something.

She assumes that when I say a thing, something will happen in the world. "Why don't you tell that to my husband?"

And if I tell it to the husband he simply laughs in my face and I make a fool of myself.

The animus is like a mist before her eyes and it needs a careful systematic self-education to penetrate

that illusive mist.

Therefore we have the man pierced by arrows as well as bound by thongs.

Arrows move swiftly and penetrate; they are like thoughts, shafts of light or of insight that pierce the veil of the animus.

A woman must make an enormous effort to pierce and penetrate because she is always held in mid-air by that mirage between herself and reality.

Our patient has in this case succeeded in piercing the mist, for this is the real animus.

She says: "I drew the arrows forth as gently as I could and freed him of his fetters." Now why should she draw out the arrows?

Mrs. Crowley: She can take them now if they are assimilated, she can make use of them, they are her own. Would that not be it?

Dr. Jung: That is not quite the idea. It is, rather, that she should make him whole.

He has been wounded, for one has to be thorough with the animus, to use violence.

Don't forget that to be possessed by the animus or the anima was the original condition of man.

We were all possessed, we were slaves, and we are not entirely free from slavery, the main reason being that we are making efforts all the time to get back into slavery.

We don’t know to what extent we are possessed; it is probable that our liberation is very relative.

So the suppression of the anima or the animus is an act of extreme violence and cruelty; only by being hard and cruel can one suppress these powers even to that relative degree.

And naturally the animus through such a process gets quite sore and has to be made whole afterwards.

All those attempts at tying him down have caused specific wounds which must be relieved.

It is as if one had to make the animus conscious of the fact that he is now different, he is now healed, after the very harsh treatment he has received.

Now when she had freed him of his fetters, she said: He ran with great fleetness away from me until he came to a great precipice.

Then he called like Icarus: "I will fly." I answered: "And like Icarus you will be killed."

Slowly and with great sorrow he walked back toward me and knelt down beside me.

So the animus tries to resume his former position in the world of objects.

He wants to jump out into space and again fill space with his illusions.

And he wants to reach the impossible, the sun.

But she tells him: "No chance for you to fly about and create more illusions, no opinionating here."

So he obediently lies down beside her.

Now we begin the new series of visions:

I was descending many steps into the black earth until I came at last to a catacomb where lay many dead.

We are again on a voyage into Hades apparently. How does this new situation arise from the former one?

Mrs. Fierz: Is it not connected with the precipice in the end of the former vision?

Dr. Jung: The precipice suggests a drop, a descent.

The animus wanted to leap the precipice and fly up to the sky, which was a mistake.

Here it is a situation of catacombs and caves, it is under the earth.

What is the logical connection with the liberation of the animus?

Mrs. Crowley: It is again an enantiodromia.

Dr. Jung: But why the catacombs where many dead are lying?

Miss Taylor: Is it her many animi down there dead as in She?

Dr. Jung:

The graves mean Hades or the underworld, the place of shadows.

The Hermes Psychopompos, the leader of souls, is leading her into the Land of the Hereafter, to the dwelling place of the dead.

"She," the anima, dwelt among the tombs, surrounded by mummies, in order to be near the corpse of her former Greek lover Callicrates.

And there is a similar idea in Benoit's Atlantide; Antinea the queen had in her abode a huge mausoleum of all her former lovers.

So Miss Taylor's idea that "She" was held down in those tombs by a form of animus, or animi, is quite probable.

But in this case it is a living woman and her animus, so we must look out for a certain difference.

The next sentence is:

I passed them by until I came to a dead man whose flesh was red. He was very beautiful and I thought he was an Indian.

In the beginning of these visions, an Indian functioned as a sort of Hermes.

It seems to be a law that the red Indian should be an American animus, because the animus is a natural phenomenon.

Mr. Baumann: It is connected with the earth.

Dr. Jung: Yes, as a semi-unconscious figure the animus is always strongly influenced by the chthonic factor, the earth upon which one lives.

If an American woman lived for a considerable time in Switzerland, she might acquire a Swiss animus, as a Swiss living in South America would acquire a South American anima.

That is no joke, it is a most astonishing fact; a man’s anima is his vulnerable sensitive side, and that is where a new continent or a strange country touches him first.

A man who has been twenty years in India or Africa invariably possesses a colored anima; such a presence explains his many difficulties; it is as if he were married to a colored woman, and that may cause no end of trouble.

And a woman living in Africa for any length of time will have a colored animus, or several.

Dr. Reichstein: How is it with children who are born in India and come to Europe?

Dr. Jung: They already have the local chthonic unconscious, whatever it may be, Indian or Chinese or Negro.

That explains the inferiority that is felt by the colonial. They are always snubbed, and there is a certain

reason for it.

Something has gotten into them, there is a subtle difference between a man born in Australia and one born in England; even in the same family there is a difference.

For instance, I know an Englishman with a very distinguished name, who was born in the colonies, but

at a very early age he was sent to England and educated at Eton and Oxford; he was properly brought up in every respect, yet he was a man with a secret grudge, a secret feeling of inferiority, because he was a colonial.

This was so marked-he was a very sensitive man-that he could hardly stand living in England on account of that little twist.

In Africa, they asked me why I came there to study the natives; they said if I studied the white man I would learn very much more.

Subsequently, that idea was absolutely confirmed. It is amazing what happens, yet it is so subtle that only the clever people who live there or imaginative writers grasp it.

There is a new novel about this problem by an English-man: a young American goes to Africa in charge of an old Africander who was to take him hunting; he looked at the boy and said: "I wonder what She will do to you"-She with a capital.

You see that is it exactly, it is the twist. I knew such a man in Africa, a man who had already been forty years in the wilds, and when he spoke of it, it was with a sort of awe, as if he were speaking of the great "She."

Quite solemnly he said to me: "You know this is not man’s country, this is God’s country."

He hit the nail on the head, man is not paramount there, at best he comes in entre autres.

It is as if something other than man were ruling that country, which comes from the fact that those people feel the great influence of the soil or the climate, whatever it is.

The anima is tainted; one cannot get away from it, she is always secretly getting at one. I carefully observed myself, my dreams and fantasies, and I had to admit that things may happen to one there which one would hate to admit under civilized circumstances.

It is very disagreeable when one knows too much about it. Of course the majority of people do not notice it.

I have seen many women and can judge a woman's character more or less, and there I saw women who had been in that country for a very long time, say ten or twenty years; and they were always either suffering saints, or they were drunk, or just plum crazy.

I remember one woman, the proprietress of a so-called hotel-an adobe hut with a thatched roof eaten by termites-who walked about in a marvellous robe of lace with a lace sunshade, looking as if she were taking a walk in Hyde Park on a beautiful Sunday morning in the nineties.

The first time I saw her, she was jumping over hedges, waving her parasol at an escaping turkey, swearing like a nigger and then getting into a terrible fit of rage, foaming at the mouth and talking like a mad woman; she was indeed mad.

And I saw women with an extraordinary emptiness in their eyes, yet they were paragons of African society, with the conventionality that is typical of such places.

They were just hollowed out within, which comes from the fact that the animus goes black and disappears into the ground, and they are left high and dry and flimsy.

When those people return home, something has gone out of them, it is as jf all the sap had been drained out of them.

They call it the Indian or the African sun, but it has nothing to do with the sun, it is the soil that has affected them.

So it is almost unavoidable that the animus of an American woman should be a red Indian, because he really demonstrates the American soil; he is the older man on the soil, and as the soil has fashioned him, so that fashion conquers the soil.

A more superficial animus in the American woman is often a Negro. And the third form of their animus is the Chinaman.

That is either a very terrifying figure, or something very profound.

You see the Chinaman is behind the red Indian, because the red Indian originally came across the Bering straits from Asia, so they are of Mongolian origin and related to China-unless there were Scandinavians

there, which is very questionable. Certain Indian languages resemble Chinese.

So the Chinese animus is on the one hand a superficial, terrifying creature, the uncanny Chinaman of Chinatown, or a very remote Indian of Asiatic origin.

Moreover, the American is placed between the West-Europe-and the Far East, which gives them a very peculiar quality, particularly to the western American.

The farther one goes west, the more one finds that indescribable something, and when one comes across a Chinaman, or anything Chinese in that setting, one has a feeling that it fits, that it clicks somehow.

I really wonder what will happen there in the future, for the conditions of life in California are so very peculiar that one might expect, in the course of thousands and thousands of years, an entirely new species of man to be shaped there, and I should not wonder if the influence of the Far East would be very evident.

If there were no immigration laws, the western coast of America would become Mongoloid to a very great extent because the Japanese would pour into the country.

They are prevented from doing that at present, but if America should decay, that whole side of the country would certainly become Mongoloid, or if not actually Mongoloid in blood, it would become so through the spirit of the Far East.

This would be a most logical compensation for the particular temperament and mentality of the Californian, and really for the American mentality in general, which is characterized by incredible extraversion.

That can only be compensated by the earthlike passivity, the apathy almost, of the Eastern attitude of mind.

The American is really calling for it, so I should not wonder at all if it happened.

Mr. Baumann: I always had the idea that the anima was the sort of thing which happened to the ancestors in their lifetime.

Dr. Jung: You mean that the anima is a concentration of ancestral figures?

Mr. Baumann: I mean the things that happened to my male ancestors must be in my blood, I must have a Swiss anima. But if I go to America, what happens?

Dr. Jung: Of course you have a Swiss anima, but if you go to America, after a while your Swiss anima will take on a different aspect.

If I had stayed a number of years in Africa, my anima would have become brown.

I was there fully three months before I discovered the black taint, and then it was in a dream.

The first indication was an attempt to do something to my natural mind, which is typical of the anima.

I dreamed that a Negro barber was trying to curl my hair with curling tongs; you see, that would make my hair kinky. I was afraid because the tongs were long iron bars, very thick and glowing hot-that black blue heat-and I felt that if he only approached my head, I would be lost.

So I said: "No, you must not do that, I don't want to have a curled head."

Hair is of course an emanation of the head, so it meant that my natural emanation was going to get kinky, by the Negro.

And to remind me how such things happen, that nigger was not an African barber, he was the barber to whom I usually went when I was in Chattanooga.

So the Negro influence happened to me as it would happen to Americans, it was an attempt at my mind.

The anima becomes evident as a peculiar mental nuance, and the more she prevails the more a man's mind gets twisted; and it would become more and more so, till finally she would be black.

"Going black" is the technical term.

I saw plenty of such people because one recognizes at once that the expression of the soul in the eye has changed.

There is no steadiness nor serenity in the gaze, they have shifting eyes and are possessed by a strange restlessness.

I remember a visit I paid to a D.C. in a remote part of Uganda. He had a beautiful place, and it was still quite tidy.

Usually everything gets untidy; I stayed another time with a fellow where everything was terribly

untidy, he was quite gone.

But this man kept the outer form rigidly, yet he behaved very queerly, he hardly looked at me, he turned his eyes away like a Negro who is afraid of the evil eye.

You know no Negro can bear to be stared at, all primitives instantly look away, because one might cast the evil eye on them.

The Pueblo Indians always turn their eyes away, and Negroes are particularly shifty.

One gets shifty eyes oneself, but that also comes from the instinctive necessity of being on one's guard; one is in primitive country, there is no police, and at any moment one might be in danger.

So before I realized it my eyes began to shift.

I thought I had some disturbance in the eyes, but it was merely a disturbance of the instincts.

The unconscious was telling me to look out because anything might happen.

This man had that look in his eyes and the peculiar restlessness of the Negro.

Negroes are very lazy but they are at the same time extremely restless. In the night, for instance, they get up and sit a while by the fire, or talk a little, and then go to sleep again; they sleep nearly as much in the day as in the night.

And it is the same with many Europeans who have been there a long time, it is a real "going black."

Mrs. Crowley: To go on with the analogy between the United States and the European, the whole of America is people with another culture.

How would you explain that extraversion which is so different from the Indian?

Dr. Jung: It is a compensation, the same thing that one finds in Africa in the form of extreme conventionality.

For instance, we had to carry, not only our dinner suits, but swallow tails and white ducks, and when we

wore the white ducks it must be a black cummerbund, not a crimson one, because crimson would mean Nigeria and in Uganda one wears black.

There is a very rigid etiquette as a compensation for the extreme looseness of the Negro.

We found that out ourselves; as soon as we were in the wilds we became very particular that our boys should be clean.

We could not dress, we did not take dinner suits when we went into the bush, but we were very strict about the cleanliness of the boys.

They liked to be as dirty as possible but when serving at table, they had to wear white turbans and white shokas, we made it a ceremonial.

And you felt that if you did not shave for one day you would never shave again.

You would get out of your own hands, you would practically lose yourself, and that is the beginning of the going black of the anima.

Now we see here that our patient has found among the dead a former Indian animus, and it is very interesting that he should resuscitate just as she had discovered a positive animus.

You see the other animus-the man bound with thongs-disappeared, and it is taken up in a very different

figure.

It is as if she were returning to the very beginning of her visions, where a red Indian on horseback led her away to initiatory adventures.

She now discovers the Indian again but as a sort of beautiful corpse; yet the flesh is red, which means that he is alive though dormant.

So the Indian is a positive animus, one that would not be injurious but that would make her adapted to the American soil.

The realization of the Indian values by an American is an asset, not a depreciation.

The red Indian has very great qualities despite the fact that he is primitive.

To be primitive is no argument against having fine values. At all events it is the character that fits the soil.

Now she continues: "From his neck I took a necklace of teeth and walked on, carrying it in my hand."

What would this mean?

Mrs. Baynes: With that she took his mana perhaps.

Dr. Jung: Yes, teeth are usually amulets, a protection against the evil eye or other perils of the soul.

This is another variation of the jewel theme.

She continues:

A dwarf followed me and tried to snatch the necklace away but I held it firmly. I came to a fire of blue flame and I held the teeth in the fire. The teeth changed to blood-red jewels which burned my hand.

The dwarf is a figure we have already encountered several times.

It is a sort of animus of impish form; here it is probably a dwarfed abortive attempt of the animus to turn negative and to take the talisman away from her.

The teeth are the equivalent of the jewel, out of them she produces new blood-red jewels, which refers to the heart again; it is the same idea, this time connected with the animus.

Mrs. Sawyer: In one of the earlier visions, red Indians pulled the entrails out of sheep and they changed into jewels.

Dr. Jung: Ah, that was long ago, that was in the country of the Great Mother, the earth initiation.

But now she is producing the red jewel herself.

Before it was the animus, but here, though associated with the Indian, it is her own activity. Carl Jung, Visions Seminar, Page 605-622

Pierre Benoit, L'Atlantide (Paris, 1919), a book to which Jung often referred when

discussing the anima concept (see letter quoted in C. G. Jung: Word and Image, p. 151).

In the 1925 seminar, Analytical Psychology, Jung assigned it to the group for study.

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=visions+seminar&qid=1632233919&sr=8-1

The Chinese magician who performed this was Philemon., the many formed and mutable. (2021-09-28 04:18)

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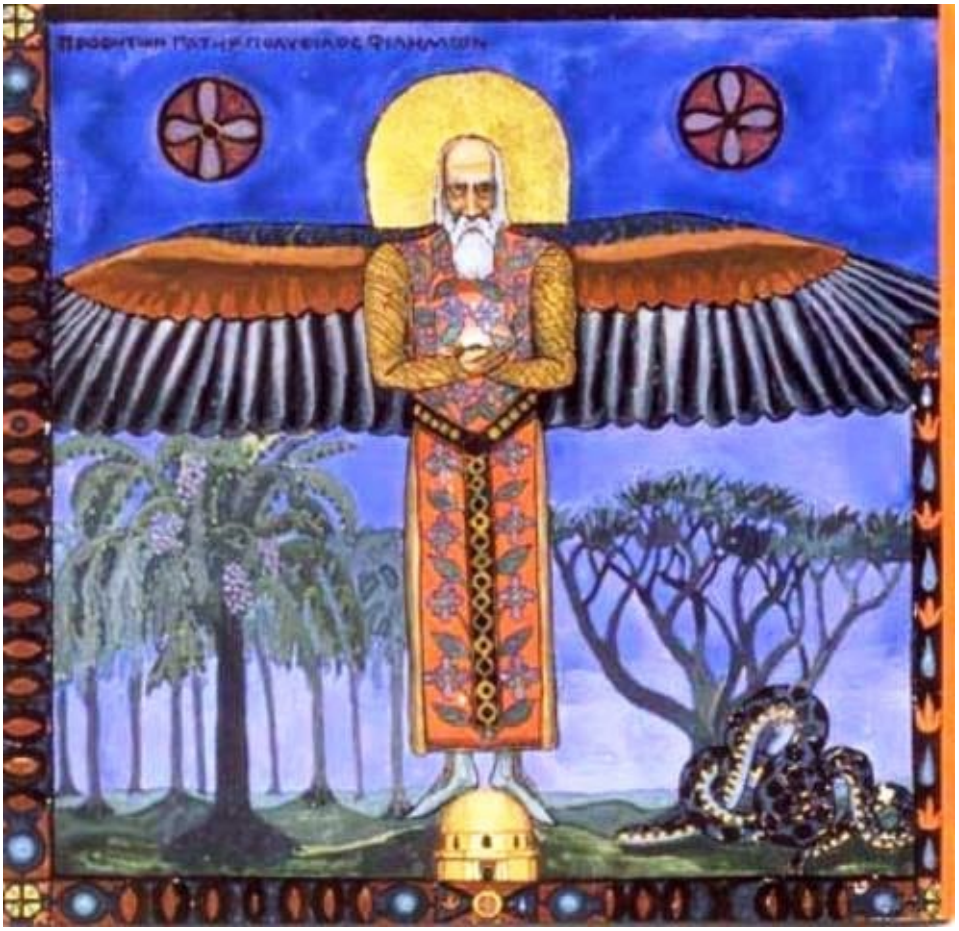

[1]Black Books

1. I. 1919

Jung. A heavy sacrifice has been brought. A new way of life opens. At this point I must listen to you, my soul.

Soul. ["I saw it. I stood and here and watched and was there all the time.

Philemon raised up the child and threw it to the ground, as you saw. Magical chains are laid on the fluttering monsters.

The Chinese magician who performed this was Philemon., the many formed and mutable.

So it happened and so it had to happen. So it was correct. Your love evoked the black fickle spirit in women.

Your love is Ka, the procreator, the darling of women. With them, spirit, with you, what you call love. I call it the procreative force.

Bind Ka, so that he hands over his treasures to you, just as Phil. bound the fickle spirit of woman, so that she received the spirit."

-what evil you men suffer!!. Who speaks?

S. That was Philemon. He scurried overhead, busy in the higher spheres. Ka rumbles, shaking on the rocks.

I. What do you consider as necessary in your service?

S. That you sometimes give me speech. I will not abuse you.

I. Have you still something to say to me?

S. There is nothing to be said. You ought to do the next thing, so everything distant comes to pass.

And don't forget to lend me an ear sometimes. The Black Books, Vol. VII, Page 195-196

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1HNPUT1K5AUVX&dchild=1&keywords=jung+black+books&qid=1609957455&sprefix=j

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Anahata is also the place where one first beholds Ishvara, the Lord, the symbol of completion. (2021-09-29 04:06)

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[1]Visions Seminar

18 January 1933 LECTURE I

Ladies and Gentlemen: I should like to speak again of the armor symbolism with which we were dealing at the end of our last seminar.

You remember, it was a square sheet of metal upheld by four gods, one at each corner.

We said that they were an Osiris, a Greek goddess, a Mexican god, and an Indian god, and I called your attention to the fact that there were three gods and only one goddess.

To what does that point?

Mr. Allemann: You said that the patient was identifying herself with that Greek goddess, Greek mythology being the most human of the four.

And the three gods were animi.

Dr. Jung: Yes, this is a strange assembly.

But often in dreams there is one woman in a room and three men, or one man and three women, which is this kind of arrangement.

Here at the top, let· us say, is the female and the three male figures make four, it is a square.

In this case it would be that square sheet of metal which is held at the corners by those three gods and one goddess.

And since we know that the patient is a female, I enclose it in a circle.

The point above is her conscious, because consciously she is all female, and then the males must necessarily represent the unconscious.

So it would be a system of four functions where the dividing line is a bit above the center.

The one function above is conscious whatever it is, intuition or sensation or thinking or feeling-and the three others are in the unconscious; and because they are in the unconscious they are with the animus and therefore male.

A woman who consists of one conscious function is counterbalanced in the unconscious by three male functions.

Now what kind of mental condition does that indicate?

You can make a definite diagnosis. What kind of gods are they?

Miss Hannah: They are all animal gods.

Dr. Jung: Oh no, Osiris is a very typical human god, the only very human god in Egyptian mythology.

Mrs. Crowley: They are of varied races.

Dr. Jung: Yes, but how would you characterize them? What would a missionary say?

Miss Hannah: Heathen!

Dr. Jung: Yes, think of any respectable Christian lady having three heathen gods in the unconscious, think of the terrible mess that makes!

The missionaries would be shocked, they would be after her right away.

Mrs. Sigg: The Mexican gods are also dying and rising gods, and as a very one-sided Christian it would be quite practical for her to see that.

Dr. Jung: Well, it is perfectly plain that one is a dying and resurrecting Osiris; of the other two we know nothing.

But we know something else which enables us to make a diagnosis of her actual mental condition.

Mrs. Crowley: Perhaps she is too Christian in the conscious.

Dr. Jung: Yes, in spite of everything she is obviously Christian, and therefore there is an exclusively heathen counterbalance in the unconscious.

Then, what more can you say about the psychology of these unconscious gods, and the point Mrs. Sigg insists upon, that one of them is surely a dying and resurrecting god?

Where would that come in? In what function would you put it?

You could give it a name and a particular place.

Mr. Baumann: I would put it at the bottom.

Dr. Jung: Why should it be there?

Mrs. Crowley: To compensate the Christian.

Dr. Jung: But would not any bloodcurdling beast of a Mexican god compensate the conscious better?

There is one definite reason.

Mrs. Sigg: It seems to me that she is just at the point where it is necessary to have a helping function, something helpful should arise from the unconscious.

Mrs. Fierz: Osiris is the most definite of those figures, the most developed, so he must represent the secondary function.

Dr. Jung: That would be in a line with the helpful idea, because the secondary function is the auxiliary function.

But are we sure that Osiris would be so particularly helpful?

Mr. Baumann: You explained to us once the series of the different animi, starting down below with the chthonic forces remote from humanity, so I suppose the real god must come from the earth.

Dr. Jung: Have you no psychological experience which would prove helpful in this case? For instance, the role of the least developed function?

That is always the one where the renewal starts, it is the resurrecting god.

Mrs. Crowley: That is why it should be at the bottom, to compensate for the conscious

one.

Dr. Jung: Exactly, so we can put on our diagram the ego above, and the Osiris opposite, below; one could even speak of an Osiris function, namely, of a dying and resurrecting function as being always the one that is the least developed.

That is illustrated by the prophecy of Isaiah, that the Messiah would be despised and rejected by men and would come from an absolutely improbable place.

"What good can come out of Nazareth?"

Now how could the thing in a human being which he has repressed the most and is the most ashamed of be a saving function?

Why should just that yield the renewal of life?

Mrs. Baynes: Because it has the power to grow, we have to assume that it has the potential of making energy.

Dr. Jung: Why has it that potential?

Mr. Baumann: Because it holds most of the libido.

The libido in the inferior function is not used up.

Dr. Jung: Yes, it is a simple economic problem.

The ego function is completely worn out, and when a person’s convictions and ideas are

used up, his psychology naturally capsizes.

Then up comes the other side, because that is not dried up, it is full of the primitive life which has all run out of the ego function.

The thing which one has never seen or accepted, never lived, is as green and as fresh as spring.

That is just the horrible thing, you know; otherwise life would be comparatively simple.

For when that thing comes up, it means a complete reversal of the whole personality; the character which it yields means renewal of life, and therefore it is so particularly dangerous and attractive.

So the Osiris figure is by no means a mere accidental fact, it is full of meaning, and it is in accordance with the general rule.

Also the patient mentions it first in the text, she says "Osiris, a Greek goddess," as if they were the main features, and then come the Mexican and Indian gods.

They are also parallels because they both originated in America.

It was probably a red Indian, though I am not so certain, it might be a Hindu god; at all events, they are farther away; the Mexican would represent the extreme West, and a Hindu god the extreme East.

You see it is the totality of this woman, the unconscious plus the conscious, that produces the armor.

So the armor, the four-cornered sheet of metal, symbolizes individuation.

Then we have already spoken of the metal as hard and used for the sake of protection.

Mr. Baumann: Metal protects one against fire better than wood.

Dr. Jung: Yes, wood would naturally not do, and also it would be too soft, easily broken, while metal suggests strength and a smooth unattackable surface.

Then we must speak of that other attribute, the red and green fire which leaps from the figures of the gods.

I read the vision of Ezekiel to you last time as a parallel to this one, and you remember the many allusions to fire.

In this case the fantasy of the red Indians is really nearer to the patient, and the gods in Indian folklore are as a rule also associated with fire, or with lightning.

Now what is the symbolic meaning when fire, or lightning, issues from the gods?

It is a very general quality or attribute in such visions.

Mrs. Adler: It is a symbol for special consciousness.

Mr. Allemann: It symbolizes energy, tension.

Dr. Jung: Fire and lightning mean intensity.

If it were consciousness it would be a light, but fire and lightning are chiefly energic phenomena; that is, there is a great deal of libido in those figures, they are full of meaning, in other words.

What happens here is an individuation symbol; the right protection against that wheel with the grasping hands would be individuation, that would make her unassailable.

The red Indians actually have peculiar ceremonies where they apply the same idea, individuation symbolism as a protection against the dangers of disease, etc., a sick man is cured of his ailment within a mandala.

In the reports of the U.S. Bureau of Ethnology, there are accounts of such healing ceremonies among the Navajos, a nomadic tribe living in Arizona and New Mexico.

In one of them the curing of a rich Indian is described in great detail.

It was a most elaborate ceremonial, and the writer, James Stevenson, comments

upon the number of participants and the time expended to restore the health of a single member of the tribe, as being probably due to the fact that the sick man was able to pay well for it.

So the medicine man and his attendants spared no pains.

The performance is called Hasjelti Dailj'is, meaning the dance of Hasjelti, (the most important of their gods) and it lasts nine days.

A rectangular parallelogram is marked off on the ground, and the great central medicine lodge is placed exactly in the middle.

Then on four consecutive days, beginning at dawn on the second day, the so-called sweat huts are constructed at the four cardinal points, each one placed about four hundred feet from the central lodge and each one facing the east.

So underlying the whole performance is the mandala form as a foundation.

These huts, and the medicine lodge itself, are made of poles covered first with

Pin on boughs and sagebrush and then with thick sand.

They are dome-shaped and look very much like the ordinary adobe ovens where the bread is baked, which one sees irregularly dotted about in all Pueblo villages.

The sweat huts are the same shape but bigger, about six feet in diameter, big enough to hold a man when he creeps in through the low entrance.

Heated stones are put into them so that they are terribly hot and the patient inside sweats prodigiously, he is baked.

Then over these huts a rainbow stripe is painted, which represents the figure of a goddess; on one side are the head and arms, and on the opposite side the skirt and legs, and the bow.

The enormously elongated body of the rainbow goddess is stretched over the domed top of the hut.

So the man inside is as if he were sitting under the heavens, or as if he were in

heaven; he is covered by the rainbow and he is at the same time in the baking oven.

The main point is that he is in the oven in order to be made over.

It is, of course, rebirth symbolism.

The first day is taken up in careful preparations and in producing the many symbolic objects used in the ceremonies.

For example, twelve rings, six inches in diameter, are made of twigs and used in the ritual for the patient when he is brought into the main medicine lodge on the evening of the first day; they are supposed to give him strength and a good mind and heart; and at the end of the ceremony three are taken to the east, three to the west, three to the north, and three to the south, and deposited at the base of a pin on tree.

Another thing used in the rituals is a square made of willow-wands, with the under tail-feathers of an eagle projecting at the four corners; this symbolizes the concentration of the four winds.

Then three men impersonate three gods who bear the melodious names, Hasjelti, Hostjoghon and Hostjoboken, and a fourth man acts the part of the goddess Hostjoboard.

They are present in practically all the healing ceremonies, but not at the same time.

All sorts of incantations and manipulations are performed upon the sick man, differing entirely on the different days, and the whole procedure, all the complicated symbolism, is exactly according to tradition.

The number four, the idea of the four directions in space, constantly recurs.

And every detail of the intricate performance is directed by the chief medicine man himself, the song priest, although he has many attendant priests and helpers.

The first sand painting was made on the fifth day inside the central medicine lodge, and a new one was produced on each of the three following days.

Several artists worked on them at the same time, using for paint the colored sands from the bright-colored rocks in that region.

In the most remarkable one, a black equilateral cross is drawn upon the ground of common yellowish sand, which always forms the foundation color in such paintings, and at the central point is a small blue circle representing a rain pool.

The four arms of the cross are supposed to be logs, upon which four gods with their wives are symmetrically seated, and north, south, east, and west of them are four other symbolic figures.

Then over the whole is the arch of the rainbow goddess.

You see, this painting is also an individuation symbol, it is a mandala.

The difference between such things and the symbolism of our patient is that those have been conventionalized for untold centuries and always repeated in the same way; just as in the East it is extremely important that they should be done in a particular way and in no other.

But the mandalas that we find in dreams and fantasies are individual; they are law-abiding but they show very great individual variation.

The parallel of the Indian ceremony shows that individuation symbolism is an old means of curing disease or averting any particular danger.

Those symbolic ceremonies are used in any situation of life where there is a certain risk-as before going to war or even before going hunting-but particularly in healing and in cases of exorcism, which are practically the same, because diseases are usually thought of as being in consequence of possession by evil spirits.

Now concerning the red and green fire that issued from the gods in our patient's fantasy, I forgot to ask you what those colors symbolized.

Mr. Baumann: Does not green stand for spiritual fire and red for chthonic fire?

Remark: Green means springtime.

Dr. Jung: Yes, green is a sign of new vegetation, and red can be associated with fire or with blood, it is a passionate or burning color.

Or if you want to be poetic about it you can call it what?

Mr. Baumann: Liebe und Hoffnung.

Dr. Jung: Yes, the fire of love and life and hope.

Where there is libido there is always hope; no matter to what hell it goes, it is at least life, and people often think, better a hot hell than nothing at all.

Well, this woman accepts the sheet of metal and is going to use it as an armor against those awful hands that try to pull her in.

"The ground then closed"-the earth has given up her secret-"and where it had opened appeared a pool of blood."

Now what is that? Something comes up out of mother earth, and then there is a pool of blood.

Mrs. Sigg: It is a birth.

Dr. Jung: Exactly, the birth of the individual, or the birth of the Self, the totality of the individual, and naturally it leaves a pool of blood.

But that is of course symbolic, it completes the symbolism of the birth of the Self.

For what does the blood mean?

Remark: Does it not mean sacrifice?

Dr. Jung: Yes, it is the sacrificial blood.

The earth has brought forth something healing, helpful, redeeming, but a pool of blood remains.

When something has happened in reality which leaves a pool of blood, one assumes that a disaster has occurred, somebody has been bleeding, life substance has been lost; and a pool of blood in the earth would mean that the earth is wounded and bleeding.

Mrs. Crowley: It is a symbol for all the libido that she has spent in producing her individuation.

Dr. Jung: Well, the blood in the body is the life of the earth, and if that blood is lost, it is a sacrifice for the sake of producing something more valuable, namely, the protectective armor of complete individuation.

Now this would mean an injury if it were not a natural function of the earth.

It is like the birth of a child.

A child is the life of the mother, and it drains that life away; the blood left after the birth is sacrificed for the sake of the child, and in a way it is a wound, destruction.

So the birth of the Self that takes place at the expense of the earth, the living body, is at

a considerable expense of natural biological life; looked at from that side it is waste.

For the living body needs the blood; if blood is spent it isa loss.

To the body the armor and the four gods mean nothing, they are just something awkward. Yet individuation is not achieved without the body, it is born out of the body; but the body has to pay for it, it means that life is spent.

Therefore when people go through the process of individuation, they don’t come out of it looking younger; as a rule they look very much older, they may get grey hair from the experience.

Well, our patient put on the armor and got past the wheel safely.

She says: "As I passed, the hands on the wheel hit the metal with a hollow sound." You see that hints at something.

Mrs. Sigg: It seems to be a hint that there is something hollow, as if the armor had no real body inside.

Dr. Jung: There is that suspicion.

If a dream ended with such a remark, you would cock your ears and think that hollow sound was rather suspicious.

Mrs. Fierz: Could one not conclude that something was already going wrong on account of those figures in the mandala picture?

There is too little consciousness, with only one woman figure and all the rest unconscious.

Dr. Jung: You are quite right, and there is something else which I forgot to mention.

Mrs. Fierz: The whole thing seemed to me wrong.

Dr. Jung: It is not all wrong, we won't exaggerate, but for an up-to-datefemale of today, that one figure is too little, we should have two hermaphrodites at least, or perhaps another woman and two men, that would be better.

But then it would no longer be Christian.

You see, those three hidden gods are maintaining the substance of the Trinity in the

unconscious, the Trinity here consists of three pagan gods.

Now that is exactly the Christian condition, only with the difference that as long as

one doesn't know about the unconscious, one believes that the Trinity is up in the heavens; naturally you do not, but there are still people in whom that conviction is alive; they may think they don't believe it but they do.

Of course, all people who believe in an extramundane absolute god that cannot be reached have an exceedingly simple psychology.

They don't know the unconscious, they don't know that that triangle in heaven is by no means the loving father and the loving son and a lovely dove.

In reality it is rather awful, exceedingly chthonic.

I must call your attention to a little book by a friend of mine, a theologian; it is not translated into English but I hope it will be.

It is called: About the Unknown God, and it is written by Professor Keller under the pseudonym of Zenos.

In that book he tentatively speaks of the god that is not known.

There he has the idea of what is behind the Trinity.

It would not be interesting if! should present such ideas, but when a theologian does so,

it becomes interesting.

Now under those conditions-one female and three males-it is very questionable whether that symbol of totality can really come off, it might be that it remains an intuition again.

When that armor passes the wheel perhaps nobody is inside, it may be only a sort of wraith passing by.

Yes, if one were individuated, one would be able to pass, that would be an armor, one would be protected.

But whether one will put on that armor is another question.

Most of us are in about that condition, most of us think, "Yes, that would probably be the thing that could carry me across," yet it is quite questionable whether I shall step into it.

We come now to the next series of visions. The title is: "The Egg of Granite." She says: I passed the wheel and came to a great egg.

Snakes guarded the base of it. I approached the egg and stood before it.

What is the connection between the wheel and the egg of granite?

Mrs. Sigg: They are very opposite, the wheel is in movement and the egg of granite is very stable.

Dr. Jung: Very stable indeed, exceedingly heavy.

It is difficult to see how, after that big wheel, she suddenly arrives at the idea of an egg.

That she arrives at the idea of something heavy and immovable is quite natural by the law of enantiodromia, just as the hexagrams of the I Ching always change into their opposite.

But why it should be an egg is not to be understood without further preparation.

Dr. Reichstein: The egg is often used as a symbol of individuation.

Dr. Jung: It appears very often in mandalas but I would not call it a symbol of individuation, in spite of the fact that it contains part of the symbolism of the individuation process.

But it is only an initial stage.

Mr. Allemann: It is the promise of rebirth.

Dr. Jung: The egg symbolizes a latent condition; something may be hatched out of it but

perhaps it will not be; it has the meaning of possible life, but the birth is not yet accomplished.

The question is: are we allowed to assume that it is granite throughout, or is it hollow with something living inside?

It might be a very hard shell; we have heard nothing about the contents of the egg, but it seems to have a certain connection with our doubts as to the complete validity of passing by the wheel.

The egg is always part of the individuation or rebirth process, but it symbolizes particularly the suspended condition, which might or might not lead to rebirth.

It might be left in that state forever, especially if it consists of granite throughout, which we do not know.

Now what about the snakes that are guarding the egg?

Mrs. Sigg: There is again a great contrast between the static egg and the life and movement in the snakes. It might be a world egg, the very beginning of things.

Dr. Jung: It is obviously the Orphic symbolism, the egg out of which the world is meant to come, but it is in its suspended condition; there is only the germ, and that is surrounded by snakes.

Something is evidently to be hatched out of the egg by a serpent.

In the Kundalini yoga, the lingam in muladhara is encircled by the serpent, but this text says: "snakes guarded the base of it."

According to the yoga it should be one egg and one serpent, but here it is one egg and many serpents.

And what is the peculiarity of this egg?

The world egg is supposed to be a real living productive egg, but that there is a multitude of serpents points to what?

Suppose an individual in a dream is represented by several individuals, for instance.

Mrs. Crowley: It is a disintegration.

Dr. Jung: And that could be caused by what?-according to the real unconscious logic, which is of course not logic in our surface sense.

Mrs. Fierz: The lack of life in the egg.

Dr. Jung: Exactly. If it were a real egg, there would probably be one living serpent.

But that is not a living egg necessarily, and in that case the life left over would go into

the snakes.

When too much libido is put into a psychological content, it immediately disintegrates.

That is a law everywhere-whenever there is exaggerated power it disintegrates.

That is true of ideas and convictions, and one sees it in history and in politics.

For example, in the history of the German Social Democratic party: the moment the Social Democrats came into power, the party split.

Or in the history of great empires: after growing slowly for centuries, when they reached the summit they began to disintegrate.

There was too much of it, it became hypertrophic, and anything in that condition dissociates, it is so full of energy that each part proceeds by itself. If the human being were filled with an abnormal amount of energy, every part of the body would walk off by itself, there would be a sort of functional explosion.

You see such a disintegration indicates that there is a plurality of something which really ought to be single.

One serpent is entirely sufficient one egg, one serpent-and if that serpent is multiplied for no apparent reason, it means a disintegration, it means that the serpent has been

filled with too much life and energy, so it has multiplied, reproduced itself in many exact replicas, and that surplus of life might come from a lack of life in the egg.

Now that is only symbolism and what it means psychologically is a different question.

It might be worthwhile to enquire why the serpent symbol in the patient is supplied with libido, while the egg is apparently lifeless.

Mrs. Crowley: A few weeks ago you said that all her energy was then going into the inferior parts of her personality, so these numerous serpents might show that the activity is below at present.

Dr. Jung: Yes, we came upon that symbolism before, and I said the plurality indicated too much libido in the serpent world.

Now the serpent world is very clearly the intestinal life which psychologically means too much unconscious life.

And here is the same statement that there is too much unconscious life.

Therefore that symbol is unduly stressed, there are too many serpents, and the egg itself, the part that should really perform that evolution, seems to be lifeless.

Mr. Baumann: In a former vision she was going up to the eternal city with Pegasus. A woman was lying upon the earth crucified, and a voice said: "You have fructified the earth too long."

Dr. Jung: That was another statement of the same sort.

There was too much emphasis on the lower regions.

Mrs. Crowley: And yet that was necessary because there had been too little before, it was all above, so it is a natural process.

Dr. Jung: That is quite true, but too much above does not justify too much below.

If there is too much libido above and it comes down with a rush, the cellar is filled and there is too much below.

Now she continues: A great crowd of people pressed close to me, threatening me. I

cried out: "This is an egg." They answered: "It is only granite."

What does the great crowd of people mean?

Mrs. Sigg: The collective unconscious.

Dr. Jung: But the collective unconscious can be expressed by many symbols, by the sea, by a wood, or the earth, for instance.

What does it mean when it is represented by a crowd of people?

Mr. Baumann: Public opinion.

Dr. Jung: Yes, in that case the collective unconscious does not appear in its natural form, but as projected into many people.

It often takes on the aspect of humanity itself, and then all reactions which would be

connected with natural phenomena are connected with human beings, so that they seem to function almost like waves of the sea, or like the winds, or lightning, or earthquakes.

The individual then reacts in a very peculiar way: he is overwhelmed, flattened out by collectivity; other people appear as if they were elementals, evil spirits, God knows what.

In this case it is obvious that the collective unconscious is projected into public opinion-other people-and they are apparently threatening her.

Now what is the threat?

Mrs. Sigg: "It is only granite."

Dr. Jung: Yes, nothing but a point of view. Collective opinion says it is nothing but granite, nothing but matter; it has an egg shape but it is not an egg.

But she almost desperately clings to the hope or conviction that it is a real egg, opposing the deprecating public opinion that it is "nothing but" granite.

She says: They mocked at me and came nearer. I was afraid that they would crush me against the egg and put out the flame on my breast.

You see, this symbolism shows that she really does look at collectivity, humanity as a whole, as a sort of elemental power, like a wave that hurls one against the rocks, or a rolling stone that crushes one flat.

The throng is like rushing waters, it threatens to crush her against the egg, and thus put out the flame that is in her breast.

Now what about that flame? We spoke of it before.

Mr. Allemann: It is the beginning of consciousness, of individuation.

Dr. Jung: Yes, and it is the little red flame which one sees at the bottom of the triangle in the center of the anahata chakra; there consciousness

dawns, not as mere conscious reactions, but consciousness in its own right. I have often explained it in relation to our emotions.

When one is overwhelmed by emotion, identical with the emotion, one is in manipura; but if one can say, "I am angry," or, "I am sad," and draw conclusions from that, one behaves despite the fact of the emotion.

Then one is in anahata, and that is the beginning of independent consciousness, the beginning of human freedom.

Otherwise one is a victim, merely the prey of ill temper or a bad mood, one is just like an animal; only when one can stand up against it and assert one’s existence is one human.

Above the diaphragm, no matter to what extent one is an animal, one is conscious of what one does, and insofar as one knows, one is liberated; there is the first inkling, the first little flame of consciousness.

Therefore it is exceedingly precious, and this woman, as you know, always has to shield that flame, which is so threatened by the winds of the world that it can be put out at any moment.

She is always anxious to keep it alive, to keep consciousness alive, against the terrible onslaught of the powers of manipura.

Anahata is also the place where one first beholds Ishvara, the Lord, the symbol of completion.

Psychologically, then, she is just painfully maintaining the hope of staying in anahata; but she is by no means clear of the fires of manipura, there is always the possibility of dropping back into the fire crater.

So that flame is her individual, independent consciousness which, according to the Tantric yoga, is meant to increase in independence and detachment, till it can finally be liberated from the laws of karma, from mere events.

That would amount to the complete detachment in ajna, the highest center, the detachment of consciousness which you may have read about in The Secret of the Golden Flower.

Now if public opinion, the projection of the collective unconscious into several

people, should overwhelm her, the nether regions below the diaphragm would put out the flame; her consciousness, inasmuch as it was an independent factor, would be engulfed by the fires concentrated in the abdomen.

That threat has a certain purpose.

There was that doubt, that hollow-sounding armor, for instance, so even to her the egg is not surely alive. She says it is an egg, meaning that she hopes it is an egg.

But her collective opinion is saying all the time: it is "nothing but," that is dead matter, don't worry about it, it is hopeless.

And if she believes it, the unconscious will close over her and bring her back into the reach of manipura, where animal life remains forever.

All primitives are in manipura, and anyone who is the prey of uncontrollable emotions and moods, who goes under and runs away from his emotional life, is in manipura altogether.

So to her it is absolutely essential that this vital flame should not be put out; it is in order to make her realize this that it is threatened.

She has the opportunity here to learn how important it is that this egg should not be made of granite, that it should be hollow and that life should be inside.

Now she goes on: I seized one of the threads which hung from the egg, and using it as a whip, I struck at the crowd. This is very peculiar, an ordinary egg has no such threads.

But do you know what eggs really have threads attached to them?

Answer: The eggs of fishes.

Dr. Jung: Yes, sharks' eggs, for instance.

Here is a schematic drawing of a shark's egg. These tails or threads are called whips.

And there are certain microbes that have about this form: like little snakes.

They are called Geissel-tierchen in German, which means little whip animals.

Our patient has an excellent zoological education so she naturally knows about fishes' eggs, but why should this egg have threads?

Mrs. Sigg: Because it comes from the unconscious, the sea.

Dr. Jung: Yes, it has been a content of the sea, it is washed ashore from the sea of the collective unconscious.

She continues: They drew back. I turned again toward the egg, saying: "I hold them back. Open unto me." The egg divided into four parts. The yellow yolk poured forth upon the ground and swept up, covering my entire body. Then I knew that I could not be hurt and I turned toward the people without any anger.

So she stands up for her own belief, she defends the egg, or herself, against the crowd, meaning that she defends her intuition against the creed of the crowd that believes it is nothing but granite, nothing but matter.

In this vision she holds to her highest conviction, and the effect of it is that the egg instantly shows life, spontaneous activity, it divides into four parts.

What does that mean?

Mrs. Baynes: It means that the process of maturation has begun.

Dr. Jung: Yes, the process of development begins in that way, and it is particularly visible in the eggs of lower animals.

It is the same in higher animals, but to demonstrate it in zoology the egg of the sea urchin is often shown, where it is possible to see how the center divides in a very

regular pattern.

This is perfectly known to her.

So that the egg shows signs of life is due to the change of her attitude.

First she was more or less convinced by collective opinion, but now she feels that if she should accent such a standpoint, the flame of anahata would be put out, so she clings to the flame and therefore the egg begins to develop.

She says: "Open unto me," and the egg opens, enveloping her in the yolk.

It is as if she were received by the egg, as if she became the living germ inside,

and would eventually be reborn from it. Carl Jung, Visions Seminar, Page 863-876

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=visions+seminar&qid=1632848828&sr=8-1

Jung's Anima: Salome cooks poisonous potions. She is a Medea, adept in magic. (2021-09-29 04:53)

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[1]Black Books

26 VIII. 18.

My soul, what is going on? What's brewing? I'm seized by uneasiness!

Anima. You've waited for too long. Why didn't you ask earlier?

I. I thought that I must let things happen.

A. Yes, but you still need to take care of what is yours. You should have asked. I had to make you uneasy.

Salome cooks poisonous potions. She is a Medea, adept in magic.

A: I. What is she doing?

A. Ask her.

I. Salome, what are you doing?

Sal. I will get my revenge. Why have you given me a meaning? I don't want to have a meaning. I only want sensation. I want,. the bare event.

I. But what if nothing happens?

Sal. Everything will happen according to its time. I have prepared poison for you if you don't let it happen.

I. What should I let happen?

Sal. Whatever prepares pleasure.

I. Express yourself more clearly. What are you doing X:* and what do you want to do?

Sal. I want sensation. Do not disturb the event.

I. I won't disturb it, but I want to know.

Sal. You shouldn't know. You should let things happen.

I. I let things happen, but what do you strike up around me?

Sal. I will disturb your peace.

I. Why?

Sal. Because you should not look on calmly, but irritated. I irritate you. I. To what end?

Sal. Your irritation is good for women. It excites them. They need your irritation, otherwise they do nothing.

I. My soul, tell me, is that true?

A. Some of it is true. Women must have grounds, otherwise they let too much happen.

You must accept this irritation, let it be seen; it excites, as Salome rightly says.

You can do nothing. Accept and take care of yourself. You must suffer somewhat. You cannot make it happen. Patience, much patience.

Sal. will speak.

Sal. I must somewhat upset you. If you are too peaceful, then you give the appearance that everything is in order.

Commands are not useful, just feeling. You are too impatient. You have the power devil in you. Everything must happen as it does.

There is nothing to do. Others must also have their share in life.

I. My soul, do you know something beyond this?

A. Nothing to give away. I advise attachment. The Black Books, Vol. VII, Page 194-195

[A }Abbreviation for "Anima."

This is the first place in the Black Books where Jung identifies the soul as the anima.

In an undated revision to his 1916 paper "The Structure of the Unconscious," he introduced the notion of the anima as a
counterpart to that of the persona.

He regarded both of these as "subject-imagoes." Here, he defined the anima as "how the subject is seen by the collective unconscious" (CW 7, § 521).

In 1921, he wrote "The inner personality is the way one behaves in relation to one's inner psychic processes; it is the inner attitude, the characteristic face, that it is turned towards the unconscious.

I call the outer attitude, the outward face, the persona; the inner attitude, the inner face, I call the anima" (CW 7 § 803).

The inner attitude was the soul, which had a complementary relation to the persona. In women, he named this the animus. The Black Books, Vol. VI, Page 194, fn 124

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1H6A196QMXGAO&dchild=1&keywords=jung+black+books&qid=1609952617&sprefix=j

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Oh you mystery of the summer morning! Men and Gods greet you when you rise. (2021-09-30 04:35)

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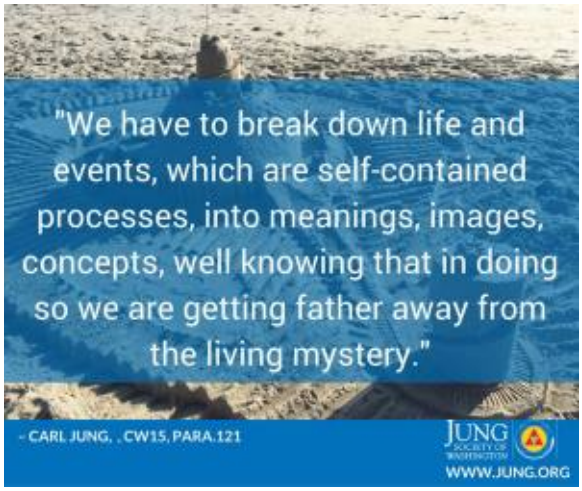
"We have to break down life and events, which are self-contained processes, into meanings, images, concepts, well knowing that in doing so we are getting father away from the living mystery."
- CARL JUNG, . CW15, PARA.121
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[1]Black Books

1. VII. 18.

Oh you mystery of the summer morning! Men and Gods greet you when you rise. I speak-is it you who speaks, I? is the I born?
ro.

10 VII. 18.

My soul, what is happening? What sets me at odds with myself? What tears asunder?

S. Poisoning by the earth spirits.

What do you mean by this?

S. The black one has an earth spirit with her, a spirit of the dead, who would like to live. He sucks force from you.

He would like to come to life. She can’t help it. She can do nothing about it, only you can. It is to be stood up to.

You have still not tried everything, you have still not done everything.

I. What more can I do?

S. You can love still more.

I. I don’t know how.

S. Through the act.

I. Through which act?

I. Is it not a mirage? Does the black one have a spirit in her? Or is not rather something in me?

S. Spirits are always between two people. They live from the relation of two people.

Spirits are also dead without relation, not only people. But spirits must be removed from a relation, so that they can die.

I. But how, that is the question!

S. I know, but the how is not easy. It turns around and around and seeks an opening and doesn’t find it.

The spirit is this how. The spirits of the dead live from this how.

Where there is a how, the unredeemed spirits gather.

They suck it in, they live from it. Where the question how? is, there they find nourishment.

As long as men do not know the how, the spirits devour it.

I. So help me find this how.

S. First and foremost, you should see that you are behind. Why did you give me the two kinds of properties?

Why did you not separate the opposites?

Why did you leave me mixed? This creates the trouble of the standstill.

The opposites cancelled each other out. My other half, which is on the side of the earth, is another soul than I.

She is between things and you. I am between the eternal images and you. I am mind, she is feeling.

I am light, she is dark. The black one is her symbol. You have still not released Salome from her.

She is the spirit of the earth that dances poisonous dances, that bewitches and intoxicates, that drinks blood and causes magical sickness.

If she were released from the symbol, she would give form, substance, and actual life to the eternal images.

But she intoxicates herself in the blood of the holy one. Why? She has not been released from the human symbol. Why do you love the black one?

Because she is the dancer-(there is a scratching on the door).

I. Who was that?

S: Spirits of the dead accompany her,w6 spirits of the earth, buried ones-not the spirits of the eternal images.

They bear claws like dogs and cats, they have feet like black night birds, carrion birds, since the dancer rends, she has claws and sharp teeth, behind her lie bloody torn ones, blood pools and spirits of the dead gorge themselves on this.

She makes one drunk and she is drunk from the blood of the holy one, she pours poison into the entrails.

She is a fire of voluptuousness and torment of voluptuousness.

She is beautiful like hell. She gives pleasure and the craving for poison. She makes men poison and eat poison. She is hellish temptation.

She is the compulsion of suffering. I am eternal contemplation.

I carry up into eternity, she drags down into the mystery of matter, into the beauty of the earth, into the death of everything earthly.

I am the daughter of the eternal mother, she is the daughter of the eternal father.

She is the earth, I am the vessel of heaven. Yes, she is the womb of the earth.

Actual forms grow from her, but the eternal images grow from me. Yet how can I release her?

S. How did you release me? Only through differentiating me from reality. How will you release her?

Only through differentiating her from reality. If you experience torment, then call her, and ask her, as you call and ask me.

What did I give you? I gave you the eternal images.

She will also give to you, if you differentiate her from reality and ask her and force her to speech and answer, as you forced me.

I tormented you with impotent rage.

She torments you with impotent pleasure and helpless longing. Call her and listen to what she says.

I. I'll do it, and on the spot, since the torment is too great. Salome, heinous dancer, you tiger with the bloody claws-come, listen and speak. What do you want?

S [al]. What do you want? You know what I want.

I. I know it. But I no longer want it.

S[al]. So you want no more? Do you believe this? You want sensuality and its torment, you wanted the longing, the consuming fire.

I give you what you want.

I. You deceive yourself. The not wanting awakens. It is still small and weak. But it will grow. There should be a hero who strikes you.

S [al]. Where? A hero? Has someone seen this?

I. I will show him to you.

S [al]. A fool, a prophet, an ascetic?

I. No, certainly not, but one who does not let himself be smothered under wet kisses, a man who wants to live and refuses to be consumed by longing.

Rage has not killed me, no less should longing succeed in this.

Sal. You already regret it. You want to miss the beauty of the earth?

I. I will not be your slave-what is the fortune of the earth when it burns like hellish fire? When it makes sick, like poison?

The struggle against you is accepted. I will not rest until you have handed over your power to men. Man must live.

You should obey.

I do not want to do without the beauty of the earth, the fragrance of the fields should not evade me, but the serpent poison should be slain, so that man can wander among the :flowers.

Sal. You have great plans. So get down to the work of heroes. You are laughable.

I. listen, Salome, your magic will be broken. I will snatch the mystery of your magic. You teach me your mystery.

Sal. Nevermore. I have no mystery. My mystery is your weakness, and that is no mys-

tery.

I. You're not confusing me. Weakness is a strength. Weaknesses are the strongest powers of human life. I will wrestle from you the mystery of weakness, my weakness.

Since I want man to become strong so that he can live on the earth without succumbing to the earth spirits.

Sal. I will take care not to give up the mystery of weakness to you, since it is my strength.

Fight against your weakness according to the old pattern.

You will see that you lose and if you overcome it, you will be even more miserable.

Do you see my strength and invulnerability? He who fights against me fights against himself. Each wound strikes you.

What is better, to be torn apart by suffering or to tear oneself apart?

I. I will take care not to tear myself apart for the sake of :fighting my weakness.

I will live my weakness so that it becomes my strength. I am already so far that my weakness would like to become a strength.

Therefore I take hold of you and you must speak. I broke your compulsion.

Sal. Do you believe this? Will you bet something?

I. You will speak. You will answer me. You will yield up your mystery.

S. What is it to me? I give the mystery cheaply. It is not mine, it belongs to the black carrion birds. Ask them if you want to know something.

I. You don't escape me. The black birds are your retinue, they live from your sacrifice. It does not lie with them. It lies with you.

You don't confuse me through feigning the spirit of the dead to me.

They are prophets who have become dumb, eviscerated by you, by lovers choked by longing or hate.

Circe alone possesses the mystery, not the miserable swines of her garden.

Attempt your magic-he who lives his weakness, because he calls it holy, pries loose the rod108 from you.

Sal. Why do you want to hassle me? What should I say? I know nothing. My magic is no mystery. It's just a happening. What's left to ask?

I. I ask for reasons, since this happening is not from eternal necessity. Happenings can

also be different.

You know about reasons, you know how happenings are made.

Do you not have magical potions, evil herbs, sinister formulas, night bird screech, ominous gusts of wind, serpent tracks and rats teeth?

Sal. So try to extort the mystery from me, if you lust after it.

I. You should speak.

Sal. You should obey my command.

I. Willingly. But I will break compulsion.

Sal. Should I speak? I will scourge your ears, stab your heart, tear apart your diaphragm, tangle your intestines.

Brown eyes? Don't you have brown eyes? Hot lips? Don't you have hot lips? The mystery of the womb? Are you not your womb?

The lust of giving birth receiving and giving birth? Yes, your mind gives birth. Isn't your body infertile? Does it long for fertility?

Does it long for procreative embrace? Do you want to truly enter into your own womb? For the conception of your self?

I. What is this devil's speech? You torture in vain. You should hand over your power. Enough oppression!

Sal. So it tortures you. That's good. Do you taste what it is like when someone tackles me?

I. I don't give in. You should speak.

Sal. I must say: you are no better than the others. You are less than the others. You are a weakling, a coward. What are you good for?

What have you contributed to the world's riches? You deceive and are deceived, a fool fooled by his weaknesses.-

I . You forget: your strength, your damned power. But speak, I listen.

Sal. What can you do? You are powerless, you are limp, a rag :fluttering in the wind. Recognize my power. I can speak evil. And you?

Does your word have force? Fight against your weakness, you weak boy.

I. My weakness is a strength, one that you claim for yourself.

It is my strength, which you wrestled into your claws and which now overwhelms me. A retinue of spirits serve you.

Who serves me? I am alone, one man among many and fight the struggle for my life, for the life of humanity and for a better humanity.

No one is with me. No one can support me. No one hears my cry, since my voice is weak. And moreover, I remain silent.

It is easy indeed to denigrate me. But I don't let you, since I will snatch your secret away.

Sal. Have you not had enough? Do you see the ridiculousness, the craziness of your endeavor? Who then are you?

Do you not see that sadness and hopelessness feed on you? What wonder that the vultures gather, when you ready yourself to be carrion?

You want my mystery? What use is it to you? Do you want to enchant humanity? Or do you want to force the daimons?

You're turning into a laughingstock.

I. Stop this talk. You're not fooling me. I know these traps from before.

Sal. It bores you. At bottom you know very well how stupid all this is. A mirage, nothing more. Obviously, a fata morgana-my art of dance-do you want still more?

I. This fancy footwork doesn't scare me. I already see the fear behind it.

Sal. You can't mean however that I would be afraid. Yet this is what I must realize.

I. There are things which you don't see.

Sal. You have seen fear in me-do you have the evil eye? This is Philemon's work! He gave you the evil eye. That is his late revenge for the fact that I broke his wing when he was Simon. Why did I have to help the Christians?

I. You give yourself the impression that you didn't know that it was the Christians who moved you out into the superhuman and exalted you to the black mother of God, to the hortus deliciarum.

Sal. How do you know that? That is Philemon's revenge. He has betrayed me.

I. What's going on? What is hidden from me?

Sal. I lent him Simon my magic and Philemon he ruled me: but I broke his wing, the deceitful one. He couldn't keep his mystery from you?

Who are you? Are you a God? Who gave you the power?

I. Necessity.

Sal. Necessity usually teaches begging-

I. Not me-it gave me power. And you shall feel my power. You will yield your mystery.

Sal. I can't. I don't even know it myself Does pleasure know itself, has blindness ever divined itself? The Black Books, Vol. VII, Page 185-190

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=SYBXXG045RS6&dchild=1&keywords=jung+black+books&qid=1609930830&sprefix=ju

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The ancient blind seer is mythological; he is physically blind and therefore he has the inner sight. **(2021-09-30 04:57)**

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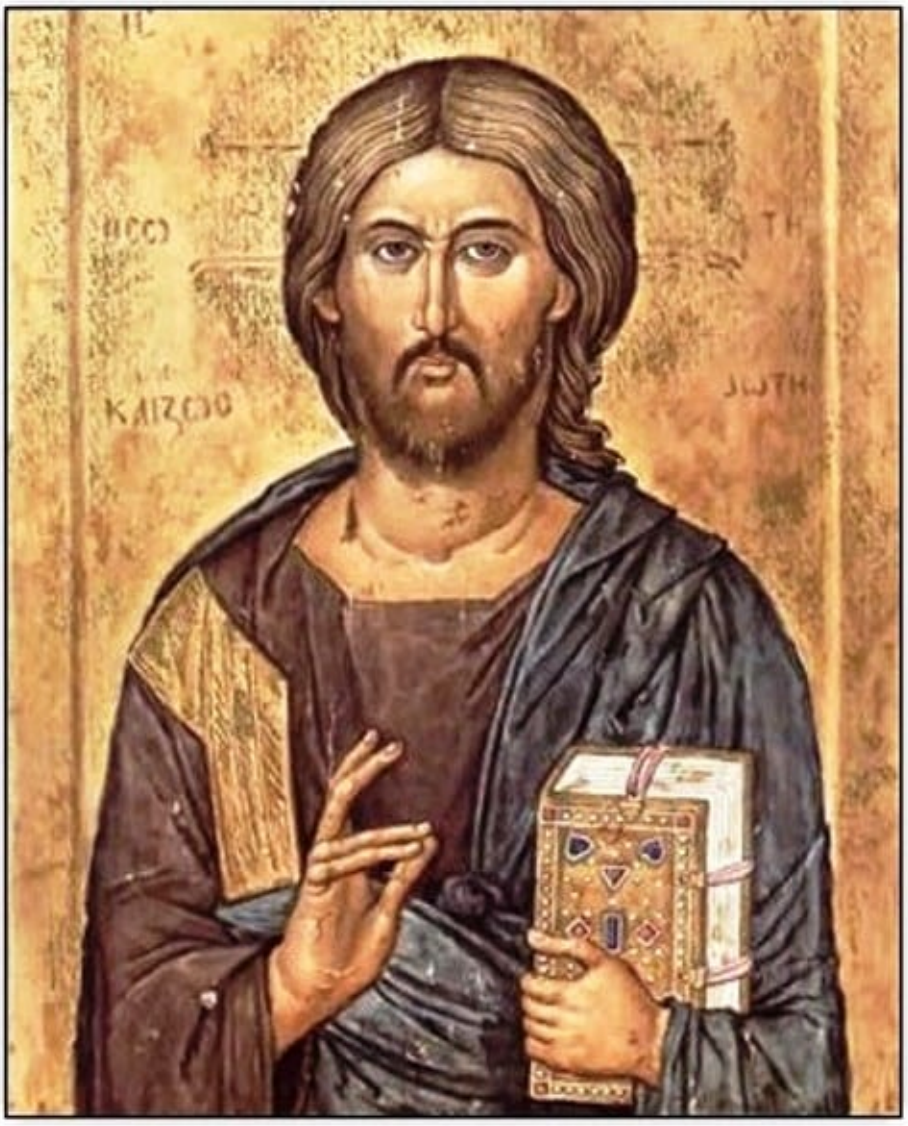

[1]Visions Seminar by Carl Jung

9 March 1932 Visions Seminar Lecture VIII

We spoke last time of the dead in the catacomb into which our patient was descending, and among them was one whose flesh was still red, one of the dead was still alive.

And that living dead man referred to the Indian in the beginning of these visions, where, as the animus, he was an important figure.

So we are quite safe in assuming that the Indian who appears here among the dead is really that original Indian who still contains a certain amount of life, and the fact that we are meeting him again suggests that he is playing the same role as in the beginning.

Why did he appear then?

Miss Taylor: Because she had not the courage to do things herself.

Dr: Jung: Yes, he was her enterprise, what she could not do he did for her.

So we must conclude that she is again in a difficulty where she does not trust herself.

What is her difficulty now?

There was a very remarkable moment in the vision, most noticeable.

Mrs. Crowley: When he was at her feet.

Dr: Jung: Exactly, when he knelt beside her. He was like a dog crouching at her feet.

It was as if she had whistled to him and said: "No flying into abysses, come here!"

It is a very grand moment, you must realize, when she can say to the animus, "couche-toi, "it is an enormous achievement.

And what happens in the moment of a great achievement?

Miss Taylor: Inflation.

Dr: Jung: That is the usual thing, for in a moment of great achievement you cannot help admiring yourself; you think you are such a hell of a fellow that you stumble over yourself and down you come with a crash.

So the hardest thing to stand is not suffering but success, that is the worst thing that can happen to you; success usually creates a really dangerous inflation.

This woman succeeded in reaching a frame of mind that allowed her to call the animus to order, and we assume that she has not yet stumbled over the fact, and that the animus is still sitting obediently at her feet.

Then what is the situation of a woman to whom the animus is obedient?

Or of a man who is in control of his anima?

Miss Hannah: One has to take the entire responsibility.

Dr. Jung: Exactly, and it is a most awkward and loathsome situation when one is forced to assume the responsibility for oneself.

That is what one is afraid of, and the reason why one doesn’t want to see things.

It is much better not to know what is happening in the next room, for one is then not responsible; at least one can deceive oneself and say one doesn’t know the reason for it.

Of course it is all monkey tricks, but it is so much in the human grain that one can hardly escape it; it is always the same, again and again.

People say, "I did not know what he was going to do, how could I be responsible?"

Of course anybody could know it if they only wanted to.

Things are so much easier apparently when one doesn’t see through them; then everything runs more or less smoothly, and one can always say it was just by chance that such and such a thing happened.

But when one sees, it is altogether too clear how one prearranged the whole show.

So the moment the animus is obedient, this woman has to assume responsibility.

Then she has to live with seeing eyes.

We don’t know exactly what the trouble will be, but we may be quite sure that if she controls her animus, she will get into an exceedingly difficult situation because she will be put to a test.

That is always so in reality. It is like a challenge.

You see, when a man controls his anima, or a woman her animus, they are doing a thing which nobody would dream of doing, because since the world began, mankind has been possessed.

And when you dare to dispossess yourself you get into a different order of things, which means a challenge to the old order.

No sooner do you get rid of one devil than all the devils are against you.

If a man makes a modest attempt at controlling his anima, he will at once be faced with a situation where he is tested to the limit; all the devils of the world will try to get into his anima in order to bring him back into the fold of Mother Nature.

For he gets out of the ordinary level of the flock if he even makes such an attempt.

And it is the same with a woman; every available devil circulating within hundreds of miles will do his best to get at her animus.

Controlling the animus or anima is like creating a vacuum; if you lift yourself out of a certain volume of space, it leaves a vacuum and everything rushes in to fill it.

Therefore people who make an attempt to control these figures meet other conditions which almost force them back to their former state; it works quite automatically.

So there is the possibility of a trying situation here, caused essentially by the fact that she made that attempt, a situation that is perhaps too difficult for her, a thing she cannot carry, it is too much.

One should always realize that one risks an unusual loneliness through the control of the animus or the anima.

A participation mystique is created through not controlling them, because one allows a piece of one's own self to wander about, to be projected into other people, which gives one a feeling of being connected.

Most connections in the world are not relationships, they are participation mystique.

One is then apparently connected, but of course it is never a real connection, it is never a relationship; but it gives the feeling of being one sheep in the flock at least, which is something.

While if you disqualify yourself as a sheep you are necessarily out of the flock and will suffer from a certain loneliness, despite the fact that you then have a chance to reestablish a relationship, and this time a conscious relationship, which is far more satisfactory.

Participation mystique gives one a peculiar unconsciousness, which is in a way a function of the mother; one is carried in unconsciousness.

Sometimes it is nice and sometimes it is not nice at all, but as a rule people prefer it because the average man gets awfully frightened when he has to do something which he cannot share with his world; he is afraid to be alone, to think something which other people don't think, or to feel something which other people don't feel.

One is up against man's gregarious instinct as soon as one tries to transcend the ordinary consciousness.

It is because of some such difficulty that an Indian turns up here, but the Indian is not quite alive.

Yet he has the potentiality of life, and if he assumes a leading role, we shall know that she has given up her responsibility and is submitting again to the animus; therefore the next important thing is to see who is taking the lead in the action.

She now takes from his neck a necklace of teeth and walks on.

That shows that she does not make a regression here, she does not submit to the animus.

On the contrary she takes a talisman from him. Now why just teeth? What kind of teeth do Indians wear?

Mr. Allemann: The teeth of ferocious beasts.

Dr. Jung: Yes, animals of prey, and chiefly the canine teeth, the long aggressive teeth which are really the weapons of animals.

And why should such teeth be worn?

Mrs. Schlegel: To get power.

Dr. Jung: Yes, the lion's teeth or the lion's claws give one the lion's power.

I met a queen in Africa who had a wonderful ornament consisting of two lions' claws. It denoted royal power.

There was a middle piece of bead embroidery, and on both sides were fastened the lions' claws.

It formed a sort of moon symbol, and she wore it round her neck with a string.

She was a very nice and respectable lady, the wife of a respectable king who had only one queen at a time, but every year he had a new one.

This woman's year was drawing to an end, and she was already looking for new friends.

That is supposed to be respectability in Uganda.

So this necklace of teeth denotes the power of the animus; that is, he can put his teeth into a thing.

It is a fearful weapon, but if she tries to be responsible for herself, she needs it to give her the aggressiveness and courage of the animus.

Then she said, you remember, that a dwarf followed her and tried to snatch the necklace away but she held it firmly.

What about this dwarf?

Mrs. Baynes: He would be one of the devils that you spoke of.

Dr. Jung: Yes, one of the elementals; he comes from the ground, from the surrounding unconscious.

That she was able to take the secret of power from the animus was an achievement, so instantly up comes one of the devils to snatch it away.

One often encounters that motif in fairy tales.

And at the end of the Gilgamesh epic, after Gilgamesh had acquired the herb of immortality, he fell asleep and a snake came and stole it.

The dwarf is always a subordinate creative power in the unconscious that may either be

helpful and bring things up from the unconscious, or it may steal things away.

It is then like a sort of momentary eclipse of consciousness, in which the decision or the power suddenly disappears.

That often happens.

For instance, after long deliberation and struggles you make up your mind about something and think, now you have got it, the thing is now settled; then there is a moment of unconsciousness and the whole thing is gone, suddenly it has disappeared as if snatched away by an evil power.

Or you may have had disagreeable dealings with someone, and you say to yourself that you will go and speak your mind to him; so you go there, and on the way upstairs you find that you have completely forgotten what you were planning to say.

Sometimes a patient simply submerges me with waves of talk, and I am quite impressed and think, what amazing material; then at the end of the hour she says: "But I forgot what I wanted to say to you, and my time is gone!"

So I tell her to carry a little book in her pocket for all her items, and never to speak until she has consulted it. For it occurs again and again; the dwarf snatches the thing away.

Then our patient went on to say that she came to a fire of blue flame and held the teeth in the fire, whereupon the teeth changed to bloodred jewels which burned her hand.

Why does she hold them in the fire?

Mrs. Sigg: She is spiritualizing them.

Dr. Jung: The blue flame would be good for that purpose, blue is the color ordinarily used to express the spirit, but why should the teeth be spiritualized?

Mrs. Sawyer: I should think it would be refining them to get out the true essence.

Dr: Jung: What is their true essence?

Mrs. Sawyer: In the beginning the Indian was leading her, he had her feeling, she was not in control of it, and that gave him the power.

Dr: Jung: Quite so, but he is no longer in control of her feeling. She holds his power, the teeth.

Mrs. Sawyer: And that is a spiritual thing, not something she has had before.

Dr: Jung: It has always been in the possession of the animus; those teeth are his secret power.

Mrs. Sawyer: But why do they turn into red jewels?

Dr: Jung: That is the question, that is what I ask you.

Miss Hannah: Isn't it that they were first hatred, the destructive side, in the animus, and then the fire transformed them into the other side, feeling, positive love?

Dr: Jung: At all events you are quite certain that the teeth mean rather a negative feeling, hatred or hostility rather than love; while the red of the jewel-the red jewel always refers to the heart-would mean love.

So it would be a pair of opposites.

You might say that the aggressiveness or hostility of the teeth is transformed into a feeling of love.

But does it not seem a peculiar transition?-that the teeth of the animus transform into a red jewel, meaning the heart?

Mrs. Baynes: It happens all the time if you can hold on long enough.

Dr: Jung: And often if you do not hold on it happens, it already means that!

When a woman makes an animus attack on a man, one knows that it means that the animus is terribly busy, using all the negative arguments he can lay hands on against that man, just because the man has become extremely important to her feeling.

So turn the thing round, and up comes the red jewel, the positive feeling, the heart.

An animus attack is usually a substitute for a positive feeling.

You see, the power of the animus consists, as a rule, in the possession of a woman's feeling; that is, when she is not responsible for her feeling, when she does not look out for it consciously, the animus eats it; and then he becomes powerful and may devour her or any other innocent prey.

But here that feeling is symbolized by a red jewel, so there is something more in it than could be expressed by a warm living heart.

To what does that point?

Mrs. Sigg: It is more durable.

Mrs. Stutz-Meyer: It is something that is more valuable than the usual feeling.

Dr: Jung: And what is more valuable than the usual feeling? Well, it is difficult to say-that is very relative.

You see, it is a sort of red crystal.

Mrs. Dick: It is perhaps not so changeable.

Dr. Jung: It is not fickle, it remains the same; that is the nature of the stone. But stone-like feeling is not particularly nice.

Mrs. Crowley: It is like the diamond center in all Eastern mandalas.

Dr. Jung: It has to do with the center of the mandala, it is again the idea of the crystal, and this time it happens to be red.

You see it is something that is really immutable, one could say almost eternal.

It is starlike in its character; the precious stone is the equivalent of the star, and it points to the center of the mandala.

So it would point to the Self which appears in the feeling, and naturally when the animus possesses that, he has an almost mystical power.

That is also the reason why the animus is so utterly intangible or inaccessible.

There are certain women who just despair because they cannot tackle the animus anywhere, he is so utterly elusive, he is surrounded by the taboo of a thing that is almost divine.

As a man is often mercilessly subjugated by his anima, because she is equally elusive and divine; he simply cannot tackle her, for since the beginning of time he has had a system of taboos against feelings in himself.

He easily collapses with a superstitious fear against anything that comes anywhere near his anima.

Of course he is quite unconscious of it, he is like a primitive who believes in his taboo.

If you induce a primitive to break his taboo, he will die of it-he gets so lonely, so utterly outcast in his world, that he would rather die.

It is the same with the animus and the anima, they are living taboos, and if you violate them, you might find yourself in the devil's kitchen; it needs tremendous strength to control them.

Therefore that strength is usually symbolized by the possession of a precious talisman, an apotropaic charm to ward off the evil which comes from the violation of a taboo.

Then our patient said that the blood-red jewels burned her hand. Why are they so hot?

Mrs. Sigg: There is so much libido in them.

Dr. Jung: But it is hardly possible that her libido would be sufficient to heat the jewels to the point of burning her hand.

The body could not produce more warmth than that of the blood.

Mrs. Sawyer: Is it not like the stones in the white city which hurt her feet?

Dr. Jung: It is just that. In that white city there was such a glare that she could not stand it, and now she is in a like situation.

This red jewel is not of such an insupportable brightness, but it is so unnaturally hot that it is almost more than she can deal with.

Mrs. Schlegel: She was not prepared for it.

Dr. Jung: Yes, in the white city her eyes could not endure the glare, she was not able to grasp that light, and here her intensity is hardly great enough to put up with this heat.

But mind you, she keeps the jewel; it is disagreeable but this time she can hold onto it.

But why is it so hot-I mean objectively. Or why is the white city so glaring?

Mrs. Dick: A human being cannot stand it, it is no longer human.

Dr: Jung: Exactly.

It is not human in itself, therefore human beings cannot stand it.

That accounts for the taboo; such taboos exist because there are things in us which we just cannot endure, it is too much.

I know people who simply cannot see certain things because they are unable to stand them; such cases cannot and shall not see them, there are things which shall not happen.

A thing you cannot tackle in yourself ought not to be tackled.

If you have unsurmountable resistances, don’t even make an attempt to break them down; you might violate a taboo and you would not be able to stand that realization.

Therefore remain with the feasible things.

So this woman should not force herself to stay in the white city, it is much better to return, and then after a while she will be led to another test.

This time it is the test of the red jewel. If she can stand that, we shall know she can break the taboo of the animus.

She will be able to hold her own jewel.

Hitherto the animus had to carry it because she could not stand the burning pain.

Now is that clear, or is it too symbolic?

Miss Taylor: It is difficult to know when to go on and when to withdraw.

Dr: Jung: No, that is not at all difficult.

I tell you, when you come anywhere near that heat, you simply beat it.

You cannot touch it, instinctively you withdraw the tail.

When you are up against the inaccessible thing, you know it.

In anyone there are things which cannot be touched immediately.

Of course people are often so blissfully unconscious that they assume that they have never encountered such a thing, but that is merely animus mist; if they open their eyes a bit, they know they have touched upon things in their lives which were just untouchable, where they had to be burned, where it was too much.

Whether it was an insight or an understanding, it was impossible; or it might be a feeling, an emotion,

or an adventure which was untouchable, where they encountered the living taboo.

Mrs. Baynes: I suppose the patient did not realize that she was up against the test in this case.

Dr: Jung: I cannot tell what her conscious situation was, I would not know.

Mrs. Baynes: But if she had realized that this was a test, would she then have had to go back to the unconscious to get up more power to meet it?

Dr: Jung: If she were conscious of the meaning of this test, she would surely try her level best to hold on, she would guard all her strength.

Mrs. Baynes: But where would she get reinforcements to help her to hold on?

Dr. Jung: Well, the question is, do you put out your whole strength, or do you not?

If you are hanging on for life, you will exert yourself more than when you are just holding onto your umbrella; when you are hanging onto the edge of a roof, with a drop of six stories, you will find additional strength to hold on.

So it is often a question as to whether people have a realization of the situation or not; if they realize its importance they will put all their reserves of strength into it.

You see, such a realization of their conscious situation is the only reinforcement they get.

There might be a miracle, the intervention of divine grace might give them divine strength, we don’t know, but that is quite out of consideration.

You can never launch an enterprise with the hope of divine intervention, the hope that in the right moment some grace would fall from heaven and give you the additional strength.

Mrs. Crowley: It would appear that her conscious had progressed.

Dr. Jung: Decidedly. Even if she does not consciously know what is happening in this vision, the vision shows that she as a person has acquired more strength, more consciousness, because she can carry the thing through, she can hold onto the stone.

As you realize, these things are very subtle but, practically, of very great importance.

These are the symbols of the fundamental decisions that take place inside of human beings, and they are the important decisions.

Now she is continuing on her way and she says:

Soon I came upon an ancient blind man who barred the way. Upon his robe were Chinese dragons.

He put a ring on the finger of my right hand. I looked at the ring and saw written thereon the words:

"This way is for those who know. If you violate it then you will know death."

The old man stood aside for me to pass.

What is happening now? Who is the old man?

Mrs. Baynes: She is going to be allowed to take another step forward,

and this old man is another form of the psychopompos.

Dr. Jung: Yes, this old man with the Chinese dragons on his robe is obviously the old wise man.

He would be, presumably, a positive animus.

The ancient blind seer is mythological; he is physically blind and therefore he has the inner sight.

So this must be the legendary seer who knows the truth, who has a superhuman knowledge and understanding of life.

Now why does he bar the way?

Mrs. Crowley: He realizes that she is probably not ready. He sees beyond the present situation.

Mrs. Baynes: He wants to tell her that it is a critical moment and make her realize that

she can’t get through without a test.

Dr. Jung: Well, it is that in holding the jewel, she breaks a taboo.

She is advancing now into a new sphere of experience without the necessary understanding and insight, and therefore the old wise man comes up.

It is a new way of experiencing life, a way hitherto absolutely unexplored, because she herself has always been possessed by the animus.

This is the sphere that the animus has explored or lived, and where the human being has not yet been.

She is like an explorer setting out on an adventure to the Antarctic continent, or to the jungles of Africa, so she would need advice; she cannot go on without realizing what she is doing, and for that the old sage, the seer, is the classical symbol.

The Chinese dragons would point to the East which means here the unconscious; that ancient seer barring her way would mean that she cannot go on as hitherto without using the age-old wisdom of the unconscious.

She needs the mind, but this time not the ordinary intellectual science, but the wisdom of the ages, which is quite different.

Of course, science is a part of wisdom, there is no wisdom without real knowledge; science is really conscientious understanding and that is part of wisdom.

But the old man is indispensable, he is the guardian of the threshold across which she is now stepping.

Then he puts a ring on her finger. What does that mean?

Mrs. Baynes: A relationship with her, a sort of pledge that he will stand by her if she does the proper thing.

Dr. Jung: Yes, a ring always means a union, so she is pledging herself by wearing the ring, and he is bestowing wisdom upon her in that form.

You know from fairy tales that wisdom or secret knowledge is often bestowed in the form of a magic ring.

There is a story about the Bey of Tunis: One day he asked his Grand Vizier to tell him the word which changes pleasure into pain and pain into pleasure.

He gave him three days and three nights and if he had not found the word in that time he would have his head cut off.

The Grand Vizier was in a terrible quandary.

He went to the Academy in the next mosque to ask whether it was known there but

they all shook their heads, that word was absolutely unknown.

Then he went to the courtyard and asked a Marabout, a saintly man who had come into town, and he didn't know the word either, but he said there was another Marabout who lived near the desert who would know it if anybody did, but that was three days' journey away from Tunis.

So the Grand Vizier sent messengers out to the desert on the fastest meharis-those great swift camels-and they rode day and night till they came to the Marabout sitting before his hut.

He said to them at once: "I know why you come, you want the word for the Bey, that is quite easy," and taking a ring from his finger he gave it to the messengers saying: "Take this ring to the Grand Vizier, who shall give it to the Bey. This is the word."

So they took the ring back to the Grand Vizier, who woke up the Bey after midnight of the third day and said: "I have found the word: 'Tout passe, '-everything passes by, everything changes."

Everything is in transition.

That is the story of such a ring, a ring containing the wisdom or the magic quality which produces the effect one needs.

Now Mr. Allemann has just called my attention to Aphorism No. 20 in the Tao-teh-king.

I am using the most recent translation by Mrs. Sawyer.

The aphorism is called: "Away from the crowd."

Give up your erudition, so become free from care!

Between Yes and Yes-indeed where is the difference?

Between Good and Bad where is the difference?

What all revere one may not set aside unpunished.

Oh Desert, have I not yet reached thy center?

The men of the crowd are beaming

As if celebrating a great feast,

As if ascending towers in springtime.

I alone am wavering, and still without a sign for my actions.

Like an infant who cannot yet laugh!

A weary wanderer who has no home!

The men of the crowd all live in abundance.

I alone am as if forsaken!

In truth, I have the heart of a fool!

Chaos Oh Chaos!

The men of the world are clear, so clear,

I alone am as if troubled!

The men of the world are so greedy of knowledge,

I alone am sad, so sad!

Restless, alas, like the sea!

Driven about, alas, like one who tarries nowhere!

The men of the crowd all have something to do.

I alone am idle like a good-for-nothing!

I alone am different from other men

For I value the all-giving mother.

That is the confession of one who broke through taboos, who saw behind the veil.

Well now, the message of the ring the ancient seer bestows upon this woman is: "This way is for those who know."

What does that mean really?

Mrs. Schlegel: It is the way of consciousness.

Dr. Jung: Yes, and an interesting fact-which the patient does not know-is that Tao is the way of consciousness.

Tao is written in hieroglyphs from which the meaning must be deciphered; the writing is but a sign, the meaning lies in its interpretation.

The Chinese hieroglyphic signs have no absolutely definite meanings; the meaning is always created in the reading; those are the real symbolic pictures.

So the sign for Tao is written with the sign of the head and the sign for going-going with the head.

The head in Tantric yoga is the seat of supreme consciousness.

As you know, they believe that there are different localizations for consciousness, that one form of consciousness is in the abdomen, another one in the heart, and the highest chakra is up in the head.

That is the heart of heaven which is valued so highly because it is the most recent acquisition, the supreme acquisition of the East.

With us it has not the same value; one always values that which one does not possess.

But there the head means clearness, consciousness, seeing, so Tao means to be conscious of the way, the going, to be consciously going.

"This is the way for those who know" would simply mean Tao.

Then the interpretation of this sentence, "if you violate it then you will know death" is beautifully given by Lao-tze in the last line: "For I value the all-giving mother."

The all-giving mother is Tao, and if you violate the way of which you know, the way of consciousness, you are sinning against the all-giving mother.

He says: "I alone am different from other men, for I value the all-giving mother."

That makes him different, because other people can do for themselves, they have their personal aims, but his aim is Tao, which is not to be violated.

Having broken through taboos he goes by his own way, and if he violates his own way he kills the one thing by which he can live.

Do you understand that? He cannot live by any other taboo. You see taboos are ways of living.

People who are under a taboo can live along the lines that are prescribed by the taboo, but if they once break through, they can only live by the way of their consciousness.

And if they violate that way they are completely lost, for they have then violated the unconscious, the all-giving mother, and there is nothing for them any longer.

For instance, I have frequently observed a symptom in people who are living by the way of which they are conscious-by the unconscious, that is-that they fall into a panic when the unconscious ceases to produce

anything; fear seizes them that they have violated Tao and are therefore forsaken by the unconscious.

That is an illusion.

The unconscious may be perfectly silent, yet one is still contained in it.

One doesn’t need the visible presence of the mother all the time.

Only a spoiled child wants to see and hear the mother constantly, to feel her hand; the child should be conscious enough of the mother to know that she is ever present.

So it is a mistake, but it shows their appreciation of the danger.

If one violates the way of Tao, it leads to instantaneous destruction, as it were, for people have then lost their last value, their last taboo.

You see, the all-giving mother was Lao-tze’s taboo. Now how could this woman violate her own way?

Mr. Allemann: By again going with the crowd, trying to get into the flock.

Dr. Jung: Yes, the most usual thing is that one feels more or less in the desert, in absolute desolation, and then one goes back to the crowd, losing the understanding of Tao.

That is fatal and the thing one shall not do.

For then one loses the great value which one has once touched, and if one loses that, something quite evil happens.

It is most destructive.

It often has most destructive effects upon the health also.

Without speaking of cases which I have seen in my experience, there is the famous historical example of Angelus Silesius, the mystical poet of the seventeenth century.

He was a Protestant, and as a Protestant he conceived his very marvellous book: Der Cherubinische Wandersmann, a series of mystical poems from which I have quoted certain examples in Psychological Types.

In that book he broke through the taboos of his time, he created an entirely new understanding of the relation to God, which was quite beyond the church or even the Protestant conception; he went beyond Protestantism into an almost psychological understanding of the mystical experience.

But that was far beyond his time, and naturally enough he got into the heart of the desert and found himself completely alone.

There his courage failed him; he found himself alone in the wilderness and naturally, seeking companionship through a very human feeling, he sought it in the past.

In the future we can see nothing, we cannot see our friends in the future, or our spiritual mates; we can

only see them in the past, in back of us.

So he was converted from Protestantism to Catholicism, and then had the most terrible neurosis and lost his poetic gift completely.

He wrote fifty-two poisonous polemics against Protestantism and died most miserably in a monastery.

You see, that was a man who turned away from Tao.

Under all conditions he should have had the courage to stand his isolation; having touched upon such a precious thing he should have seen the value of it and should have stood the loneliness that was meant for him.

For anybody who touches upon such a treasure is forced to a certain isolation, it is inevitable.

That explains the words on the ring: "then you will know death."

Having understood its meaning, this woman passes on, and the old man stands aside.

She must have such an understanding within in order to go on with her individual task.

The old man in the Chinese garment is perhaps a sage like Lao-tze.

Now she continues:

I entered a room. In the center of the room there shot up a great fire which reached high into the sky and melted many stars which fell into the fire.

Do you see any connection here?

Mrs. Sigg: The melting of the stars and the melting of the jewel.

Dr: Jung: Well, the jewel was not melted, but she held the teeth in the fire and out came the blood-red jewels.

Now the jewel is, as I said, in symbolic connection with the star; the idea of a precious stone is the

idea of a star.

Here the fire is melting the stars so that they fall down to the earth. Why is that?

Mrs. Crowley: It suggests that she is no longer in participation mystique with the star, the cosmic thing, but that it is closer to her notwithstanding.

Dr: Jung: You mean she is no longer unconscious of her cosmic relationship, she loses her unconsciousness there?

It is, then, as if she were getting back what she has projected into the stars.

I will read you the next thing in the text: "I passed through the fire and emerged into a garden. I walked along the path until I came to a pool."

What is this?

Mr: Allemann: A mandala.

Dr: Jung: Yes, and it has a rim of fire apparently, through which she passes and enters the garden.

It is like the Eastern mandala.

In the center is a pool, which would be the disk of gold, or the great void, or the germinal vescicle, or the place of rebirth, or the fountain.

So this fire that melts the stars and makes them fall is really the fire round the mandala, round the Self.

You see, the red jewel comes up from the earth, out of the body, as it were.

At first it was even the entrails of sheep; in that sacrificial feast of the red Indians, they smeared themselves with the blood and drew out the entrails which transformed into jewels.

So the origin of the jewels is in the entrails, it comes from the earth, from below, and the stars are above; the fire that purifies the jewel also melts the stars and brings them down as if they also belonged to that mixture.

I once saw such a mandala.

The figure of the patient was in the center, and stars were falling into the center too, meaning that even the stars

form constituents of that body which is called the Self.

This idea is very difficult because it has something to do with man’s cosmic correspondences, an entirely unscientific idea out of the unconscious which is a very hot and angry thing to hold; the whole thing is very fantastic, yet it is a strange psychological fact.

The idea of souls becoming stars, or descending from the stars, is very old.

The star of Bethlehem was the soul of Christ that descended upon the earth.

And there was that well-known idea, to us almost childish, that after death souls traveled up to the stars and were then like stars.

As the old Romans thought that their emperors after death transformed into stars.

Or the Manichaeans thought that the souls of dying people who had light enough in their essence, were

sucked up by the waxing moon; then when it was quite full of souls, the moon approached the sun and there gradually discharged its contents; so all the souls that contained enough light went over to the sun, thus

forming the so-called Pillar of Light in which they were taken up to the highest heaven.

I have not yet investigated this idea sufficiently-the story is in only one Persian manuscript-but the point is that the soul of man has something to do with the stars, and of course that has to do with astrology.

It is as if the human soul consisted of qualities coming from the stars; apparently the stars have qualities that fit in with our psychology.

This is because of the original fact that astrology is a projection of man's unconscious psychology into the stars.

There is an amazing knowledge of unconscious functioning there, which we consciously do not possess, and it appeared first in the remotest stars, the stars of the zodiacal constellations.

What we possess, as the most intimate and secret knowledge of ourselves, is apparently written in the heavens.

In order to know my individual and true character, I have to search the heavens, I cannot see it directly in myself.

When I discover that my sun is in Leo and my moon in Taurus, for instance, something has been explained to me; and when I find that I have a particular touch with modern times, and the rising sign in my horizon is Aquarius, it is as if I had learned something more than I already knew of myself.

The projection still holds good.

This has nothing to do with the stars, yet my most unconscious laws are written there.

There must, therefore, be some connection in the unconscious of man with-well, one might say-with the universe.

Something in man must be universal, otherwise he could not make such a projection, he could not read himself in the most remote constellations.

One cannot project something which one does not possess; whatever one projects into someone else is within oneself even if it is the devil himself.

So the fact that we project something into the stars means that we must possess something of the stars.

You see, we really are part of the universe.

We must never forget that we are living on a planet, and a planet is a satellite of the sun, it is just a body moving about in space, and we are a kind of living slime on the surface of that body flying through the eternal heavens.

So we are cosmic in every particle of our bodies, we are the dust of eternity and of limitless space.

All that is within us, and that is why we can project it, why we can perceive space at all, and why we have such ideas as infinite space or infinite time.

It is because we have it in ourselves, we are parts of the cosmos.

And so the symbol of stars falling down has the eternal meaning of the soul of man descending.

The star that appeared at the birth of Christ announced a cosmic phenomenon, a cosmic soul had descended.

In other words, a man who was conscious of his cosmic fate, of the absolute regularity of his fate; that is, one could say, a man with the understanding that his life was law abiding, that it was an expression of the ordinances of heaven.

The Chinese would call it a complete expression of Tao, for Tao is the condition which is in tune with the ordinances of heaven, a complete expression of the order that rules heaven and earth.

So when one creates something which is right, one should be conscious of the fact that it is imbued with the stars.

That explains the idea of the choice of days, why people study the stars to find out whether a certain time is favorable to their psychological condition, in tune with them or not.

It is because they instinctively realize that whatever one does should be the expression of the universe; since one is part of the cosmos everything one does should be in accordance with the laws of the cosmos.

That is the idea here, the coming down of the stars means the coming into consciousness of the cosmic laws, that one’s life evolves like the revolution of planets, or like the rising and setting of the sun.

You see, that brings in what is called the eternal aspect, the envisaging of things sub specie eternitatis; one then sees human life not in the ordinary personal perspective but in the impersonal objective perspective of a cosmic procedure.

I hope I have made myself clear.

I admit it is almost impossible to see all that from this little hint, but this hint is worth

more than all the rest.

Mrs. Baynes: I should like to ask about the flames surrounding the mandala and meaning concupiscentia. Why is it that these flames can reach the stars and bring them down? The stars should be out of reach of concupiscentia.

Dr: Jung: That is true, they are above our concupiscentia. But they are a fulfillment of that fire.

That this red jewel is so hot is an indication that we shall encounter fire, as we have encountered it already in the crater.

That was by anticipation.

She must go through fire as a purification; the fire means a great outburst of passion, of which she has been afraid.

But when she can go through it, she will be purified.

Dante had to go through fire to burn away the last remnant of earthly love; then only could he enter heaven.

So this is an outburst of passion, the wildest concupiscentia, and that will bring the eternal law down upon her.

Then she will meet her fate, then she will be in her own place, she will be exactly what she is meant to be.

Concupiscentia is the expression of the Self as long as you are in the ego-consciousness.

But when you have conquered your fear, you brave the fire.

It is the hero who goes through the fire, not the ordinary coward. Carl Jung, Visions Seminar, Page 623-638

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?dchild=1&keywords=visions+seminar&qid=1632311912&sr=8-1

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18 May 1932 Visions Seminar LECTURE III (2021-09-30 06:08)

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[1]Visions Seminar

18 May 1932 Visions Seminar LECTURE III

We stopped last time in the middle of the new series of visions, and we were in rather a tangle, you remember.

As soon as we got into that witchcraft atmosphere, things became most difficult, and the air was filled with all sorts of misunderstandings.

Is anyone bold enough to try to give a clear report of what was happening in that vision?

Mrs. Fierz: I will try. In a previous vision the patient had seen the crater on the mountain, and from that she went down to the collective situation. This new vision is a parallel; she again comes down a mountain and

into a town, the collective place, and there she finds a house with a cross marked in blood on the door. We compared it with the Jewish Passover, when the blood on the doorposts was a sign to the angels to protect

people against the epidemic. She opens the door and goes in.

Mrs. Sigg: Outside was the Christian cross, but inside it was not Christian.

Dr. Jung: What would that denote?

Mrs. Fierz: That the Christian side of it and the epidemic only belong to her personal

part, the outer part.

Dr. Jung: Well, the danger she was running when she came down the mountain the first time was the contagion from the collective mind.

And here is a hint of an epidemic; to dream of an epidemic disease is quite common, and it usually symbolizes contagion through the collective mind.

So again she is descending into a collective atmosphere, and the first thing she meets is the cross, which has the value of an apotropaic charm against the collective infection.

The remarkable thing is that the sign of the cross is outside of the house, and inside are the charred

bodies of snakes, remains of a witchcraft ritual.

Mrs. Fierz: She rubs the ashes on the palm of her left hand. The ashes were a sign of a sort of power of rebirth in the snake, and by rubbing them into her hand the power goes into her.

Dr. Jung: Yes, whenever snakes, toads, or any such witchcraft animals are boiled or distilled or burned to ashes, it is done in order to get the essence, the spirit, one could call it.

The spirit of the snake is its essential

magic quality, and that quality is the power of rebirth; they are supposed by many primitive tribes to be immortal on account of the fact that they can shed their old skins, thus apparently acquiring a new life every year.

So the procedure of rubbing the ashes into her left hand means that she tries to bring the specific rebirth mana of the snake into her own system.

Of course, she does not know what she is doing, it just happens to her.

Then, you remember, by burning a body, one not only gets at the mana of that specific substance, but the mana of the fire is added; fire is one of the important ingredients of witchcraft.

Here we have to deal with a blending of two forms of mana, the two together making the volatile spirit.

So she is not only acquiring the power of rebirth, but also the nature of the fire; she is getting the spirit or mana of fire into her own spirit.

Then the left side represents the unconscious because the right is more associated with consciousness, so she is rubbing it into the unconscious.

Therefore the magic path in Tantrism is called the path of the left hand.

Then she said: "I put the knife in the fire until it was red hot."

She uses the fire to heat up the knife, which here has a magic quality; it functions like the mandragora root that opens all locks.

As you know, any cutting instrument always points to the dissecting mind, but here it is used as a magic tool. Of course, you can use the mind for entirely rational purposes, and then it has no magic effect at all, but the kind of mind which does work magic is the so-called natural mind.

That is the sort of mind which springs from natural sources and not from opinions taken from books; it wells up from the earth like a natural spring and brings with it the peculiar wisdom of nature.

And that mind has mana, it

often fits situations so exactly that it really has what one could call a magic effect.

Our patient is now heating up that mind; in other words, she is adding the spirit of fire to the natural mind.

That sounds very abstruse. What would it be in psychological terms?

Dr. Reichstein: She puts more libido into it.

Dr. Jung: Yes, because heat gives energy, she is giving libido to the natural mind that wells up from her unconscious in order to bring it more into life.

Practically it would mean giving less attention to artificial opinions, the usual rationalistic intellect, and more attention to the natural revelation from within.

The problem has been the question of Tao, which she could not understand.

She got an inkling of it but she could realize it better by following that natural mind, because the natural

mind comes out of Tao.

Then she said that she touched the roof of the house with the knife and the entire house fell away, she stood alone upon the desert at night with the fire burning beside her.

You see, the thing that remains is the fire, she is again associated with the fire, the source of libido and warmth.

Here she seems to be in touch with the burning power of nature.

And she is now no longer in a house, she is liberated from the house, so we must see what the house really meant.

How would you explain or designate a house that is characterized by a Christian symbol outside and witchcraft inside?

Mrs. Sigg: As a provisional shelter.

Mrs. Fierz: It is a collective attitude.

Dr. Jung: Yes, as the town represents collectivity, so the house, as a part of it, is also collective.

It is not emphasized here, but of course the idea of a house is to have a roof over one's head and four walls to protect one against all sorts of inconveniences or invasions.

Mrs. Sigg: It means the whole cultural atmosphere.

Dr. Jung: Yes, the whole traditional way of adapting to actuality.

The symbol of a ship that carries you safely across the waves of the ocean is used in the same way.

A house is a shelter, as a religious faith, or a philosophical conviction, or a traditional form, is a shelter.

It is as if you were driven out of your own house when you lose your belief or your convictions: you feel like a nomad when you have lost the faith of your ancestors.

This series of visions shows that up to the present moment she has still had an ultimate shelter in that house.

Now how do you understand this statement, that the Christian belief or conviction that sheltered her

hitherto can be witchcraft inside?

Mrs. Sigg: It was not a real synthesis.

Dr. Jung: Yes, it was just as association.

You see, two things fell apart, so it is a pair of opposites; on one side the collective religion, fully acknowledged and highly valued, and witchcraft on the other side.

Witchcraft is supposed to be very evil and such abstruse nonsense that one would hardly believe it could exist, it is too stupid.

Yet that is the statement of the vision.

Mrs. Sawyer: When the Christian symbol has real life in it, it is magical, but when there is no longer life in it, it changes into witchcraft magic.

Dr. Jung: Yes, as long as a symbol has life so that it really conveys a solution, as long as it works, it contains all the magic, and there is then no witchcraft.

In the Acts of the Apostles one sees the conflict between the Christian faith and witchcraft.

According to legend, Simon Magus was a Gnostic, who was called Simon the Sorcerer.

The tradition in the Acts of the Apostles is very one-sided, a distortion, for inasmuch as he was a real historical person, he was presumably a very wise man, but in the New Testament he appears as a vain sorcerer who tried to fly by magic and failed.

There are other references to Simon Magus in early Christian texts, which are not included in the Bible, where he is spoken of as an opponent of the apostles; they performed miracles in the name of the Holy Ghost while he was performing miracles by black magic.

And in the Old Testament there is the same opposition between Aaron and the sorcerer in the story of the miracle of the sticks transformed into snakes and back again into sticks.

It is the age-old truth that a true religion, expressed by a true symbol, works magic; it has mana, it is convincing, it is the expression of the power of life.

But if the symbol no longer conveys life, it is as if the mana fell out of that form and existed all by itself, and then it immediately degenerates into low forms like witchcraft.

One sees that again and again.

One of the most striking examples is the history of Taoism in China.

The early Taoism of Lao-tze is a marvellous philosophy, and also the Taoism of Chuang-tze two hundred years later, but in the course of the centuries it degenerated slowly into the most absurd sorcery, so Taoists fifty or a hundred years ago were the lowest kind of ordinary tricksters or swindlers.

Of course, among them and behind them were true Taoists, and in recent years there has been a religious movement in China which is a very curious parallel to what is going on in Europe, namely, the decay of the official church-in China that would be the decay of Confucianism-and a return to Taoism in a renewed and far more positive form.

In the course of history, one repeatedly sees the contamination of the very high symbol with the low magic performances, as if it were sucking up all the low magic; then when the symbol becomes lame, outworn, when it no longer holds the forces of life, it immediately sinks down and takes on the lower forms again.

In Christianity the critical time was reached in the time of the Reformation when the great schism occurred; then witchcraft and sorcery, black magic in all forms, sprang up.

Trials for witchcraft appeared only in the fifteenth and sixteenth centuries, in that critical time of the transition of the universal church, but ever since, such side developments have become more and more manifest.

Spiritualism-which amounts to a religion nowadays-is such low magic, for instance, and clairvoyance, but all those things are now more or less recognized.

Astrology and dream interpretation were absolutely forbidden by the church.

I could show you a book written by a Jesuit in the eighteenth century, in which there is a long dissertation on the question whether dream interpretation would be admissible.

He declares that it is entirely superfluous because all the ordinary dreams are no good, and the extraordinary dreams might very easily come from the devil; so since the very good dreams do not contradict the truth as revealed in the scriptures, why pay attention to dreams at all?

But there he becomes very careful because God has revealed himself in dreams so often and in such an unorthodox way.

He dares not say that God would be incapable of inspiring a true dream, but he says such a dream should be submitted to the authority of the church and not be interpreted by any ordinary man.

On the whole he comes to the conclusion that dream interpretation is a damnable thing, not to speak of astrology or chiromancy or any other such intuitive craft.

Nowadays we are investigating all that very freely, we discuss the possible truth in dreams and visions, but that is all wrong from the historical point of view.

It is a symptom of the fact that the mana, or the magic power of life, has left the symbol.

Therefore the churches are so peculiarly

incapable of doing anything right.

I once had a great discussion with a theologian over a certain patient, and finally said: "If you do not

agree with me, you must handle the patient yourself."

Of course, he would not, because the theologian believes that all illness must be in the hands of the doctor.

If the apostles had come to that conclusion, where would the power of the symbol have been, or the power of the Holy Ghost?

According to tradition they cured sick people, and that has always been considered a most powerful evidence of the living truth of the Gospels.

It is absolutely wrong for present-day theologians to decline to heal the sick.

Mental disease, or any psychological or psychical disease, is the suffering of the soul, and naturally the priest should take care of that.

But his symbol no longer works, so he lets the whole thing drop into magic, he leaves

it in the hands of doctors and jugglers and soothsayers, dream interpreters, astrologers, spiritualists-the whole list.

Of course, we put another sort of scientific paint upon the thing.

Magic has always been the source of science; science developed out of magic, not out of religion.

Religion is too complete, but magic is very incomplete.

It has that luciferian quality which instigates or stimulates the human mind and fills it with a sort of megalomania, with exaggerated hopes of power, hopes that we shall be able to explain the great mysteries of the world by means of the intellect.

There is something fatal about it, for we must try to commit that Promethean sin against the completeness of religion.

But we pay the price.

You see, the magic knife commits the Promethean sin, the luciferian mind that only trusts itself, that casts away the shelter of any traditional conviction.

This woman simply blasts that house, and then she has no shelter whatever, she is in the desert, in the darkness.

But she has a source of energy within her, the fire.

You see, before she can realize the nature of Tao, she must destroy all the ideas behind which she has been

sheltered hitherto, because only he who is able to deliver himself over entirely to the river of life can experience Tao.

As long as he maintains traditional convictions he remains cut off from nature.

He might find peace for his soul within the traditional symbol inasmuch as the symbol works, that is not to be denied-practically everybody does try to make a connection with the past in the secret hope that it may work.

But as long as one is trying to make that historical connection, one cannot experience Tao.

We are now at the end of this series of visions, and the one that follows begins immediately with the symbol of the waters of life.

he says: "I beheld a great stream of water rushing from a rock and flowing down a hillside."

The spring gushing out of the rock and following the potential, symbolizes life moving like a river, seeking the deepest place, and that is Lao-tze’s definition of Tao.

She continues: "I stood upon the bank and saw many souls caught in the foaming torrent whirled about by the force of the water." What does this mean?

Mrs. Fierz: It is a parallel to a former vision where she saw in the eye of the old man a great stream in which people were whirling about.

Dr: Jung: Yes, she returns to the same vision, but this time she sees it through her own eyes.

Now she says that many souls were caught in the foaming torrent. What does that hint at?

Mrs. Sawyer: They are helpless.

Dr: Jung: One might think that souls should be in the stream of life that they are there in the right place.

But that she says they are "caught" sounds like a criticism.

They should not be caught and whirled about in the water. What does it denote?

Mrs. Crowley: That she is not yet able to hold her own in the water.

Dr: Jung: Naturally she sees her own face there, she sees that she is whirled about in the same current.

One can be in the stream of life in several ways: one can swim, for instance, or go in a boat, or one can be

drowned.

These are very different conditions.

She sees the soul of man as a victim in the stream which indicates an unconscious condition being

unconsciously caught in the stream of events.

Obviously she is now coming to a certain problem. What is that?

Dr: Reichstein: I think this is an allusion to a former situation. It means that she must find herself, get a fixed place.

Dr: Jung: Probably, but what would that be?

Mr. Allemann: Consciously accepting the condition of the stream.

Dr. Jung: Exactly. It is a question of being consciously in the stream and not the unconscious victim of events.

That would link up this vision with the former one.

Tao is the conscious way, therefore written with the head sign, the way as seen in the head; so she is now about to realize something of what Tao means.

He says: I stood under the stream of water which issued from the rock and was afraid lest I also would perish. But I stood firm and lifted up my face to the water which was greatly refreshing.

What has happened here?

Mrs. Crowley: She did not fear it and so was able to endure it.

Dr. Jung: Yes, she is holding her own, she resists the rush of the water, she is clinging to herself.

The idea is that the water is coming from above, always falling from above to below, and so carrying her with it as long as she is unconscious.

But she now faces the down-coming water, she looks directly into it and holds her ground, so she feels that the water, instead of drowning her, is very refreshing.

What is so particularly refreshing when one is conscious of the way?

Well, when you are traveling through the Red Sea and have the wind astern, you know how it feels to go with the stream-you just suffocate-while traveling against the wind is very refreshing.

So it is with the stream of events.

If you can be conscious of the stream of life, if you see how the whole thing moves, you are naturally at variance with things; otherwise you could not be conscious.

In a way you must be at variance with things, you must be against them.

But that gives a feeling of power which you could really call refreshing.

Nothing is more deadly than to be always in harmony with things, it kills one, but to feel at least a difference, or really a conflict, is refreshing.

A controversy, even a rather heated discussion, may be most refreshing, as you know; it is as if a leaden weight were lifted, removing a terrible atmosphere of gloom.

Mrs. Crowley: Is it not also being outside of oneself, capable of observing things? So one cannot be so completely immersed or destroyed, one is not a victim.

Dr. Jung: Exactly, one is not a victim.

Now she says: "I emerged and stood upon the other bank of the stream."

She has already traversed the stream; evidently she was under the water for a moment, and then came out of it.

She continues: "I was filled with a new strength and about me played flames of white light."

Crossing the great river is a rebirth symbol, and therefore the renewed strength.

But what about these flames of white light?

Mrs. Crowley: They would be flames of consciousness, having to do with her mind, rather than the flames which were fiery and red and emotional.

Dr. Jung: Yes, they were flames of passion before, and now it is the white light.

Mrs. Baynes: Does it not mean that she is approaching the central experience? The white flame is the symbol of it.

Dr. Jung: Yes, there is beautiful evidence for that in the Tibetan Book of the Dead, where the Clear Light of the Void, the Dharmakiiya, first seen in the Chikhai Bardo, is called the "Divine Body of Truth. "

So this would be a true symbol, it would be the light of vision, of understanding, a form in which the magic fire could be contained; no longer the chthonic witchcraft fire of a merely emotional nature, but the pure light of truth.

For truth is a certain way of understanding and a way that contains the fire.

You see, what is usually called truth is more or less dissolved by the flames of passion, it simply doesn’t stand fire, nor does it hold water, but the criterion of a real truth, or of a real symbol, is that it does stand the onslaught of fire and of water.

You remember in one of the early visions, she was standing between the flames and the water.

That was the test.

Mrs. Sigg: I think this is a parallel to that earlier vision of the stream with the bodies flowing along in it, and in that case also she saw the white light soon after, it was then the white city.

Dr. Jung: The white city was the first glimpse of the white light; in Tantrism the idea of the perfect white light is also associated with the idea of an abode, a city, the sacred place.

So we may expect that here she is approaching a very central experience.

Now the scene changes.

She says: I walked into a dark jungle. The trees parted to let me pass and many wild

animals followed behind me.

What does that mean?

Mrs. Sigg: She is on God’s way where all hindrances vanish, like the Jews in the Red Sea.

Dr. Jung: It symbolizes being on the right path, in tune with things; where there had been rocks in her way, they are suddenly no longer there, darkness gives way to light, the trees part to let her pass; it is a symbolic picture of the smooth part of Tao.

And many wild animals following behind would mean what?

Mrs. Crowley: That her instinctual forces were behind her.

Dr. Jung: Yes, the chthonic fire of passion burns in the animal, but as she is on the right path even the fire of passion or desirousness falls into the right rhythm and follows the path.

She continues: "When I emerged from the jungle I saw the entrance of a Mithraic cave."

This is very interesting.

Mrs. Crowley: Does it mean a new form of initiation?

Dr. Jung: The Mithraic cave is the place of initiation, but is it not strange, having traversed the stream and having been reborn, having even had the vision of the white light, the "Perfect Body of Truth," that she should now land at a Mithraic cave?

It was already strange that she should be walking into that jungle, but it might be that after rebirth the

enantiodromia followed, where she was tested, to prove that her renewal really held good. But why should she come suddenly to a Mithraic cave?

Dr. Reichstein: I think because the animals were with her, wild animals behaving as if they were tame, something Dionysian must follow.

Dr. Jung: Well, wild animals behaving tamely would be awkward company.

Do you remember the story of St. Anthony, the patron saint of the swine?

He had a tame pig that led a very saintly life, and when St. Anthony died and went to Heaven, the pig went with him, they both traveled to the gates of Heaven, where St. Anthony rang the bell.

Peter opened the door and said "Come in," so the pig was going in after him; but Peter said that the pig could not come into Heaven, that was quite impossible.

A famous German humorist made verses about it: ”Es kommt so manch Kamel hinein Warum nicht auch einfrommes Schwein?"That means: Since so many camels got into Heaven, why should not a pious pig get in

too?

Rather a stupid joke, but it is really a very serious and interesting problem.

Have you noticed that in the whole of the New Testament nothing is said about the fate of animals when they die, excepting in one rather hidden allusion? What happens to your faithful dogs, or to your

horses?

In just one place, St. Paul speaks to the Apostles of the apokatastasis, the reinstatement or redemption of all creatures.

The idea is that all creatures are lying in fetters with us, and as we, the children of God, are expecting the revelation of the Holy Ghost within us, so the whole of nature is expecting that spiritual miracle; as man will be redeemed ultimately, so the nature of the animals will be redeemed too.

It is a very faint allusion, but there are other facts which contradict the usual attitude of the New Testament.

In the early church there are several legends about saints having animals who were also saints.

There was a certain saint who had a saintly ass, for instance, and when he died, the ass was buried, not exactly in the church, but under the threshold of the church.

And there are other stories of the same kind, that idea never died out completely.

The relation of St. Francis to the animals was a historical revival of it; his brother the wolf was a saint, well deserving to be buried in sacred ground.

There is a story about a place in East Africa where Christianity was introduced.

The missionary, who did not understand the language very well, translated a hymn, "Christ is our hope," but he put the accent upon the wrong syllable, so the word meant locust, and for years the Negroes

sang: "Christ is our locust."

They were quite satisfied, it meant much more to them than the original version.

Then the bishop, who really understood the language, came one day and discovered to his horror what they were singing.

You see, that fits in with the old belief that God also appears in the form of animals.

So the question of animals is an important one, so important that in the early teaching, not of the church but probably of Christ himself, the animals were not omitted.

For the new members, I will quote again that passage from the famous Oxyrhynchus papyrus. 'Jesus said: Who are these that draw us to the Kingdom of Heaven? The fowls of the air, and all beasts that are under the earth or upon the earth, and the fishes of the sea, these are they that draw you."

Now the question is, why have the animals disappeared?

When animals are no longer included in the religious symbol or creed, it is the beginning of the dissociation between religion and nature, then there is no mana in it.

As long as the animals are there, there is life in the symbol, otherwise it is the beginning of the end.

Dr. Reichstein: What about the symbolism of the lamb?

Dr. Jung: The lamb is too symbolical; it hardly counts as an animal; in the New Testament it is really a figure of speech.

But when Christ speaks of the fowls in the air, the fishes in the sea and the animals upon the earth, he means the real animals; and the sacred ass that was buried under the threshold of the church was a real animal, that was not a metaphor.

Now the suite of animals following this woman leads up to a certain problem which you will recognize from the next sentence, where they come to the entrance of the Mithraic cave.

Mrs. Sawyer: When she went to the white city, she found the bull there, who told her she must drink of the goblet again and again. It seems as if she were now coming to the same situation.

Dr. Jung: There again is a parallel, but what would the Mithraic cave mean?

Mrs. Crowley: Mithraism means the sacrifice of the bull.

Dr. Jung: Yes. You see, the animals that follow suggest the problem, what shall we do with the animals?

And the next suggestion is the sacrifice of the bull.

Now why not Christianity, why not the sacrifice of the lamb?

Miss Wolff: That house blew up.

Dr. Jung: That is true, and only the cave of Mithras is left.

In other words, there is no question of a Christian solution of this problem because that house blew up literally, and therefore she could only regress to a former solution, or progress to a contemporary solution.

That is often the case.

In dreams of people who know nothing of Mithra, one observes this same dilemma, and the same possibility of solving the problem, not in the way of Christianity, but in the way of Mithra.

Now what is the typical difference between the two religions?

Mrs. Sigg: In one, man was sacrificed, and in the other, the animal.

Dr. Jung: Yes. In the Christian religion the sacrifice of the lamb was merely metaphorical; what was meant was the human sacrifice, or the divine sacrifice, the sacrifice of God's only Son.

While in the Mithraic religion it is true that the bull is in a way Mithra himself, yet it is decidedly a bull.

Therefore, it is always depicted in the form of a bull of the arena, and Mithra as the toreador, though in the antique form he does not stab the bull through the heart with a long sword, but jumps upon his back and strikes with a short sword or dagger from the neck down.

You remember the bull is often represented on Mithraic monuments with a sort of belt, and in the antique arena that belt was gripped by the toreador in order to swing himself onto the bull's back and stab him

with the short sword.

So it means the sacrifice of the bull, the animal, and not of a human being.

We have already discussed this in a former seminar, and I pointed out that the advantage Christianity had over Mithraism, the merely symbolic advantage which was not recognized then, was that the sacrifice was far more differentiated and far more complete than in Mithraism.

There is the idea of discipline in Mithraism, but not of complete sacrifice.

So in our days when to so many people the Christian symbol has become obsolete-when the house

with the cross outside and witchcraft inside has completely vanished people are naturally asking what to do with their animals, what to do with their nature, that is; and they come quite naturally to the idea of the

Mithraic solution.

That happens to our patient here, as it has happened before, when she reached the white city she could not stand the light and had to recognize the Mithraic idea.

It is rather like the cult of Attis, the cult of the bull's blood, the idea of drinking the

blood or bathing in the blood of the bull.

Mr. Baumann: I recently read a strange thing-that in a fox hunt young girls put their whips into the blood when the fox is killed.

Miss Hannah: Oh, I have hunted all my life and it is not true! But there is blooding. The first time a child of hunting people comes out with the hunt, if he is anywhere near at the kill, the Master of the Hunt bloods

the child, he just touches him with the blood.

Dr. Jung: I did not know that. Of course, that is just such a barbarous custom, perfectly outrageous!

You see, these things are still alive, or why should one dream of drinking the bull's blood?

In a way this is a regression, our patient is obviously unaware how this problem of the animals is

solved, and she naturally turns to the Mithraic solution, which, mind you, has worked in the past.

Now she says: "I entered and beheld the communicants who had just killed the bull."

That means solving the whole question of the wild animals by killing and eating them or drinking their blood.

She continues: They prayed in a loud voice while they dipped their hands in the blood: "Give us of your blood, Oh bull, that we also may live."

That is simply part of a ritual; blood is always the special substance containing the life power, as the blood of Jesus is the life-giving mana according to the Christian idea.

There are many points in common in the rituals of Attis and Mithra and Christ.

Dr. Curtius: And the bull fights in Spain?

Dr. Jung: They come directly from antiquity, and therefore the religious fervor in them; it is by no means a mere sport, it is almost like a religious feast, that tremendous enthusiasm points to something religious.

And one can understand because it is a very masculine performance, the main point being to demonstrate the complete superiority of man over his emotions.

So one could say that the toreador, always risking his life, symbolized Christ; he has the value of an antique religious symbol.

Therefore Mithra was represented as a toreador.

Now in this vision, the prayer of the communicants: "Give us of your blood, 0 bull," is extraordinarily like the idea in the cults of Mithra and Attis.

They kill the animals in order to drink their blood, integrate them in a form that is not dangerous; they kill them that they may live; The text continues: I said to them: "Your faces are encrusted with blood. You are too heavy with the blood of the bull."

Remark: They have too much materialism in their lives.

Dr. Jung: Yes, and she criticizes here the horrid aspect of the people, their faces smeared with blood. Imagine a real taurobolium-real blood dropping down upon one! It was terribly barbarous.

And a horrible idea underlies our Christian communion; taken literally, it is a feast of cannibals.

The doctrine of transubstantiation forces one to believe that it is really the blood and the flesh.

But that is too heavy, too earthbound, and that is what our patient is criticizing.

Then she says: "When I had spoken all the communicants arose and followed me."

Mrs. Sigg: She seems now to have a better measure of things. All the collective elements in her had made for exaggeration.

Mrs. Crowley: It is as if she had assimilated them.

Dr. Jung: Yes, for they arise and follow her. It is a very interesting cortege; first the animals, and then the communicants, the eaters of animals.

She continues: "We peered together into the temples of Rome and Greece and Egypt, but they were all deserted."

What does this remind you of?

Miss Hannah: In one of the early visions there was a cortege of animals.

Dr. Jung: That was when she went back into the past, and when traveling down to the underworld, she passed temples of Rome and Greece and Egypt, and then she came up again through those old religions,

seeing and experiencing the true value of those pre-stages.

And now she has been through the cult of Mithra, and is casting a glance back over the whole development.

What does she discover when she looks into those temples?

Formerly she discovered life in them.

Mrs. Baynes: That should all be dead now because she has gone on.

Dr. Jung: She sees that they are all deserted, all that has produced its juice; she got it and has rejected it.

She says: "At length I led them to the shores of the sea."

Mrs. Crowley: The unconscious.

Dr. Jung: Yes, the things one cannot see, The sea is the symbol of unfathomable depths and immense extension, the symbol of countless possibilities, and that is what she is coming to-the unconscious.

They asked me: "Why have you led us here? We behold nothing."

Then they all went away and I was left standing alone. Why is that?

Mrs. Baynes: She cannot take that whole tribe through the experience that is ahead of her.

Dr. Jung: The question originally was what to do with the animals, with instinctual nature.

The proposition of the cult of Mithra was killing them, eating them and drinking the blood, assimilating them, in other words; and then one must assimilate those who have assimilated the animals.

So she goes on until she comes to the unconscious, and there the past cannot understand the future, so it simply drops away from her.

It is no longer a problem because it is now all within her.

Those outer forms, the killers and their victims, have dropped away, and she is left standing there on the shores of the sea.

Now what would be the sensible thing to do there?

Mrs. Sigg: Go into the sea-swim.

Remark: Wait for a new revelation.

Mrs. Perkins: Take a ship and go across it.

Mrs. Sigg: It seems that she is now faced by the necessity of finding an individual way of adoration.

Dr: Reichstein: Perhaps she should only contemplate it.

Mrs. Baynes: She had better find the old man again.

Mr: Baumann: I think she should just wait, just look at it. Dr.Jung: Now we shall see. "I

gazed for a long time at the waters."

That is what she should do.

As long as she is so very much in doubt about that unknown possibility, she should not just plunge into it, go swimming.

Also when facing an unknown possibility, there probably would be no ship waiting to carry her across uncharted seas.

Usually there is nothing at all, just a blank wall, and the wisest thing to do about a blank wall is to sit down and stare hard at it.

By looking at the sea, by forcing one's libido into the sea, one makes it pregnant, and then a birth will take

place.

She says: At last the waters parted and from them arose a woman crowned with light. In her hand she held something which she lifted toward the sky.

She made a picture of it [plate 2 3] because this was to her a most impressive experience.

Remark: It is beauty arising out of the sea, is it not?

Dr: Jung: Beauty? Well, that remains to be seen. It is decidedly a birth from the water.

We must try to understand this birth, and who the child may be that is born from the sea.

Have you a title for that woman?

Mr. Allemann: Aphrodite.

Dr. Jung: Aphrodite Anadyomene would be a good classical title. Or a more literary one?

Dr: Curtius: The subtle body?

Dr. Jung: There is a literary title which gives at once a clue to the character of the woman.

Mrs. Baynes: The Lady from the Sea, by Ibsen.

Dr. Jung: She is the lady wedded to the sea, and of course Aphrodite, who rose from the sea, born out of the foam, would be a good mother toher, she has shown the way.

But that is only external, and Dr. Curtius has mentioned the subtle body.

Will you please explain to us why you think of the subtle body here?

Dr. Curtius: She was near to the Tao, so I think she is now at the point where she can develop the subtle body.

Dr. Jung: And Mrs. Sigg thinks that the atmosphere of this picture does not suggest Aphrodite Anadyomene.

Of course, it all depends upon how you understand Aphrodite.

It might be Aphrodite Urania, heavenly love, which has nothing to do with Venus, the mother of all lovers.

Love is both above and below.

Dr. Curtius: She represents herself in the picture.

Dr. Jung: It represents her in a way, but she would hardly think of herself as possessing the aura of a saint, or as rising from the waves in such a heavenly way.

Dr. Curtius: But as her subtle body-her Self.

Dr. Jung: Oh, if you write Self with a capital, that is something else.

You are right, it is the first experience really of the Self, of something rising in her, being born in her out of her unconscious, which is not herself, which she merely beholds.

This is the answer to all her problems. How would you formulate it?

Mr. Baumann: Is this not the Eros against the Logos?

Dr. Jung: Oh no, it is beyond the pair of opposites, as is indicated in the picture.

The two waves that part suggest a pair of opposites, right and left, and in the center is the reconciling symbol.

Eros is here and Logos is there, and that is beyond; it is what one would designate psychologically as the transcendental function.

The figure that appears is the idea of the Self, the objective Self, which is not identical with the ego; it

is the psychological non-ego. Carl Jung, Visions Seminar, 690-704

s A play by Henrik Ibsen (orig. 1888; tr. U. Ellis-Fermor and P. Watts in Plays, New York,

1950) about a woman who waited by the sea for the lover she once :met there. Jung considered

the scene archetypal and discussed it again in "The Tavistock Lectures," CW 18,

par. 366.

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